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VISION™
THE MARVEL FAN MAGAZINE
#8
AUG 1996
$1.50
Marvel's 35th Anniversary BlowOut!
The X-Men meet the ClanDestine
Countdown to Lee/Liefeld
ONSLAUGHT
Spider-Man's Todd Dezago
VISION #8

SLAM EVIL!
THE PHANTOM
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VITO INCORVAIA
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WILLIAM C. BEVINS, SR.
CEO, Marvel Entertainment

GERARD CALABRESE
President, Marvel Comics/ Marvel Software

JIM (CSKI) SOKOLOWSKI
The Thing

With special appearance by
JOHN DOKES
The Black Panther

STAN LEE PRESENTS MARVEL VISION #8

AS I SIT HERE, IN FRONT OF MY TRUSTY MAC 7500, I FIND IT DIFFICULT TO WRITE ABOUT WHAT'S GOING ON IN THE MARVEL UNIVERSE. I COULD WRITE ABOUT ONSLAUGHT BUT WHY NOT LET YOU JUST READ THE ARTICLE. I COULD WRITE ABOUT HOW GREAT IT IS TO HAVE ALAN DAVIS BACK WORKING AT MARVEL ON THE X-MEN/CLANDESTINE CROSSOVER BUT THERE'S AN ARTICLE ON THAT AS WELL. NEW CABLE STUFF... ARTICLE. MARVEL'S 35TH ANNIVERSARY CELEBRATION... ARTICLE. THE DRAMATIC REVAMP OF WHAT IF?, THE ORIGINAL "ELSEWORLDS"...ARTICLE. CHRIS BACHALO... ARTICLE. SPIDER-MAN'S NEW-KID-ON-THE-BLOCK WRITER, TODD DEZAGO... ARTICLE. YOU KNOW THIS ISSUE SEEMS TO HAVE A LOT OF COOL STUFF IN IT.

YOU'LL GET THE LONG-AWAITED UPDATE ON THE JIM LEE AND ROB LIEFELD BOOKS, AS WELL AS OUR USUAL PLETHORA OF PULSE-POUNDING PUBLISHING. FOR THOSE OF YOU WITH LONG-TERM MEMORY DEFICIENCIES, THAT WOULD INCLUDE: TIME SLIP, MARVEL CHRONICLES, MARVEL'S SILLIEST MOMENTS AND THE JIM AND TIM TRAVELING SHOW, THE BACK ISSUE "BROWS."

FINALLY, I WOULD NOT BE THE EDITOR THAT I AM, SPELLING NOTWITHSTANDING, IF I DIDN'T SHOW YOU A SNEAK PEEK AT THIS SHOT FROM X-MEN #55. ADAM KUBERT'S EQUALLY TALENTED BROTHER ANDY HAS DONE ONE OF THE COOLEST GROUP SHOTS I'VE SEEN IN A LONG TIME. THE FF HAS NEVER LOOKED SO NEAT.

I'M DONE.
SEE YA IN THE FUNNY PAGES.

TIM TUOHY

P.S. CONGRATULATIONS TO BOB HARRAS AND HIS WIFE, ANN ON THE BIRTH OF THEIR SONS: NICHOLAS, CHRISTOPHER AND MATTHEW. YES FOLKS, TRIPLETS! DO YOU THINK BOB MIGHT REALLY BE A MUTANT?

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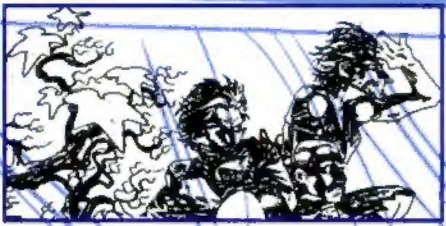

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MARVEL VISION Vol. 1, No. 8 August, 1996. Published by MARVEL COMICS, Gerard Calabrese, President, Stan Lee, Publisher. OFFICE OF PUBLICATION: 387 PARK AVENUE SOUTH, NEW YORK, NY. 10016. APPLICATION TO MAIL AT SECOND CLASS POSTAGE IS PENDING AT NEW YORK, NY AND AT ADDITIONAL MAILING OFFICES. Published monthly.

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ORDER FORMS LOCATED AT END OF BOOK

VISION INSIGHTS

c/o Marvel Comics 387 Park Avenue South New York, NY 10016
Letters for publication must include your name and address; we will withhold that information at your request

Dear Marvel VISION,

Word is that Marvel's going to give a bunch of books the ax. So I'm writing in defense of THOR, CONAN and RUNE. They are the only Marvels that I collect full time and I'll surely miss them. Please, spare them if at all possible. Thanks,

T.L. Caison
(Address withheld by request)

Well T.L., I'm not sure about the fate of RUNE but I do know that THOR isn't being canceled, it's just going to go through a name change. Look for the all new JOURNEY INTO MYSTERY to come your way late summer. CONAN however has been canceled and as a former editor of the bronze barbarian, he will be missed.

Dear Marvel VISION,

You know, this is the first time that I've written to a comic (or something like that) so I'd kill to see it printed. I gotta tell you that VISION #5 was even better than the others. I really enjoy all the sections, especially "Time Slip" (I'd like to see John Byrne's work here). I'm a great fan of GENERATION X so can I get a poster or anything like that, guys, please??? I like what Marvel is doing with their 99¢ line of comics, it's really a great job. Keep up the good work.

Pablo Najimovich
Buenos Aires, Argentina

Everyone around Pablo when he reads this—RUN! Seriously, issue #5 was a lot of fun, especially the Avengers cover by Mike Deodato. And as always "Time Slip" continues to be everyone's favorite; wish I'd thought of it.

Dear Marvel VISION,

I have a criticism of your magazine that I hope you can address. As a Marvel fan, I prefer a weekly presentation of the titles shipping in a given month. Marvel VISION #5 kind of did this with the preview section for the Marvel Heroes titles on pp. 22-23 but the Spider-Man and X-Men families were left out. Because comics come out weekly, it is nice to read about <u>ALL</u> the new Marvel comics shipping that week. It makes it easier to remember to buy a title that you don't normally because it sounds like something different is happening. Thanks,

Brandon Walsh
1501 W. Hood Ave..
Chicago, IL 60660

Ah, Brandon, if all letters were as easy as yours then I'd get much more sleep. I think that in your unbridled joy at having the newest issue of Marvel's own Fan Magazine (how was that for a plug, Mr. Harras?) you might have skipped over the very sections that you mentioned. The Spider-Man weekly listing was on pp. 31-32, X-Men on pp. 44-46 and Marvel Media was found on pp. 56-58. I hope that helps and we are going to continue that weekly presentation format.

Dear Marvel VISION,

Marvel is my favorite comic book company and this magazine is a good way to tell fans what's going on in the vast Marvel Universe. I have been collecting and reading Marvel Comics since the first grade and now I'm in the sixth grade and I still do. I mostly read X-Titles but I've read others as well. Whenever I get my new issue of VISION, I flip right to the "Time Slip" section. I recently purchased issue #6 and I was amazed. I have never pictured Doctor Doom quite like that. As I flipped through the book and read some articles I was instantly captured. I'd heard about the coming of Onslaught but your story on it made me even more restless. I can't wait until the actual Onslaught begins. After flipping through a few more pages I stopped at the article on the Marvel CD-ROM comic books. I now plan on buying one of them. I

also enjoyed the interviews, "Silliest Moments," and the "Beast Files: Holocaust." I always look at the preview guides to decide what to pick up. I thoroughly enjoy every issue and look forward to the next one. Good job on the magazine.

Nick Collevecchio, Jr.
16 Old Farm Lane
New Freedom, PA 17349

Thanks for such an enthusiastic letter, Nick. I think that with issue #6 we really hit VISION's stride; everything seemed to click with that issue. That issue's "Time Slip" was a real winner. Jim Krueger suggested John Paul Leon to me but it wasn't until I got a good look at the FURTHER ADVENTURES OF CYCLOPS AND PHOENIX and his work on DC's SUPERMAN: YEAR ONE Annual that I was convinced. I hope you enjoy this issue as much as #6.

Dear Marvel VISION,

I must admit, your recent news stories about the upcoming "Onslaught" saga have certainly caught my attention. Who is Onslaught and how will he change the lives of the Marvel heroes forever? These are very good questions and in a short time the shocking revelations will be presented! I'm curious as to what the Marvel Universe will look like once Jim Lee and Rob Liefeld take over the "Classic Hero" storylines this September. I hope they stay with story concepts that work and drop other concepts that have not been quite so successful.

Another question that I would like to ask is: Will Peter David still be writing the INCREDIBLE HULK? The stories that Mr. David has done with the green goliath have been very well written. A lot of other writers will be leaving Marvel soon but I hope that Peter stays with the HULK.

Bob Anthony
(Address withheld by request)

Whoa, Bob. Do you know something that I don't? What writers are leaving Marvel? The writers whose books are making the trip west have plenty of work here! Mark Waid will be working on X-MEN, Tom DeFalco has AMAZING SPIDER-MAN, Terry Kavanagh has X-MAN. So don't worry about not being able to read their fine work in Marvel's books.

The answer to who Onslaught is will be revealed at the end of May so you've just got to wait a little longer.

Dear Marvel VISION,

I like this book and I especially like the articles inside! This is the sort of book that I've been waiting for! I mean who hasn't wanted to hear from their favorite writers and artists?

My favorite part of the book? It has to be "Silliest Moments." The Spider-Buggy, Hercules towing the island of Manhattan, the whole "bean incident" with the Hulk. I remember all that stuff from way back (I'm an old codger, ain't I?). What I've always found funniest from those days were the Hostess ads that appeared in most titles during the '70s! Thor defeats a bunch of cosmic hillbillies by giving them Hostess fruit pies! And who could forget the one where Captain America defeats the Red Skull by feeding a Twinkie to the Cosmic Cube! I still can't get over that one! Now that's the apex of silliness!

One thing that I really like about Marvel VISION is that it covers most of the Marvel Universe fairly equally. If there were 15 pages devoted only to the "mutant" titles, I'd doubt that I'd ever buy this magazine again. I'm a fan of most of Marvel's titles, but the X-Books leave me cold. Thanks for giving equal coverage.

Concerning future issues, how about an ongoing series devoted to the Marvel cartoon programs (and movies/TV shows)? I'd love to have an episode guide to the second season of the Marvel Action Hour! How about focusing on the people who do the voices of the various characters? A regular feature on the ToyBiz action figures would be great as well. An ongoing article on the Fleer/SkyBox and the Overpower card game would be nice (a checklist for the Overpower game would be excellent). Finally, keep the page numbers and by all means, lose the background clutter!

Scott McLean
(Address withheld by request)

"Time Slip" or "Silliest Moments," which will be crowned VISION fave? Stay tuned to this space to find out! I remember those Hostess ads as well and for those who don't here's a flashback to those magical days of merchandising mirth:

Card checklists—that's all I hear—so next issue, you'll get one. The Overpower checklist will appear in VISION #9. Look ahead for an upcoming ToyBiz update as well as news on Fleer's Onslaught trading cards.

Dear Marvel VISION,

In future issues of your magazine, could you include more updated information on how the Marvel movie projects are going?

At least then, if I read about it in Marvel VISION, I know that the news is current, official and comes directly from the people working on them. Other comic and entertainment magazines often have Marvel film news listed in them, but all they publish are secondhand accounts which come from questionable sources.

I don't know how far the movie projects are in terms of getting made, but it has been widely reported that 20th Century Fox has acquired the film rights to several of Marvel's top heroes which include the X-Men, the Fantastic Four, Iron Man, Daredevil and most recently the Silver Surfer. Now I hear that they are trying to acquire the rights to Spider-Man to allow James Cameron to finally begin work on that long-delayed project! Why is FOX doing so much business with Marvel these days? Maybe they are one of the few film studios who have promised to do movies the way Marvel wants them done. I don't know what's going on here, but hopefully you can put an end to the rumors by publishing regular Marvel film news in future issues. Thank You.

Robert Moraes
182 Robertson Way
Lincoln Park, NJ 07035

Well, Robert, help is my middle name, not "John" like my father thinks it is. Ahem, sorry, dad.

We planned on having a Marvel Films update in this issue since the last time we did so was way back in issue #1. The truth is, there's not much to tell right now. As far as I know, the Spider-Man project is dead in the water, still tied up in legal knots since Carolco, the company that currently holds the rights to the film, filed for bankruptcy. I had the pleasure of meeting Marvel Films Executive Producer Avi Arad at a ToyBiz showcase two months ago and he told me that Chris Colombus, the director of *"Nine Months,"* was putting the final touches on a big budget treatment for the Fantastic Four. No news on the other titles that you mentioned except for the Silver Surfer. Looks like old shiny shins might get the animation look come early '97. And why is FOX doing so much business with us; why not? Currently FOX and Marvel have the highest rated cartoons on TV: X-MEN and SPIDER-MAN. Get while the gettin's good. The GENERATION X TV movie was surprisingly good for a first effort at bringing a comic to live action. Whenever you try that, you run up against certain obstacles that have to be considered, mainly budget, and GEN X did pretty good in the ratings as well.

Time again for another installment of the Jim and Rob letter of the month.

Dear Marvel VISION,

Once again I am compelled to write you regarding your decision to hand over several of your titles to Jim Lee and Rob Liefeld. While I agree that some of those books are in need of help, I do, however, strongly object to your allowing these "creators" to meddle with most of these books. This is obviously a decision based on name recognition, hoping that the consumer will have a "knee jerk" purchasing reflex. While this is more than likely, I find this mercenary scheme disgusting.

I have noticed in reading the articles that not only are you guys giving these boys creative control of the AVENGERS, IRON MAN, CAPTAIN AMERICA and the FANTASTIC FOUR, but you are letting them reshape the characters by rewriting their histories due in some part to some huge cataclysmic event. AGAIN? Haven't we all been down this road before? Enough with the gimmicks already! How about putting out a consistently well done product? Well, why not? No one else is doing it on a large scale. Why not be the innovator?

Sure, the AVENGERS needed some work. Leave Mark Waid on the book; after all, his work on CAPTAIN AMERICA is brilliant and the art work by Ron Garney is superb. A perfect blend of writing and artistic styles. Leave this book alone! IRON MAN has already had a major shake-up and is being handled well right now. The storyline is different and the art is just fine. The FANTASTIC FOUR isn't so fantastic and yes, it needs some major help!

Basically what it comes down to is the fact that this constant barrage of "Really Super, Incredible, Fantastic, Never Before In The History Of Comics, Ultimate Events, That Will Forever Change The Face Of (insert name here) Comics," are not in the end that fabulous and the character changes are negligible. I personally opt for the well written and well drawn on a consistent basis option. It would also be nice not to have to buy 3 or 4 books just to follow one storyline. Thank you.

R. Shoals
997 Richmond Ct.
Kalamazoo, MI 49009

P.S. Leave the "A" on Cap's mask, the stylized eagle thing is hokey. Oh yeah, bring back the Protectors.

R. raised some interesting points in his letter and I'd be remiss if I didn't address them. You all must again remember that we haven't seen what Jim and Rob are doing so we all must sit back and wait. No matter how much we love these characters, and no one loves the FF more than me, let's remember that they are comic characters and by their very nature they are here for our writers and artists to play with. What Jim and Rob are doing is not permanent by any means. The deal is for one year and that's that. And as for messing with their histories, well, just think of

the one tiny change that John Byrne made in his Superman revamp. He brought back Clark's parents. Something that had been standard for so long was now different and I don't know if I would enjoy the Superman books or *"The Adventures of Lois and Clark"* on TV if his parents weren't around. Maybe the changes that Jim and Rob have in mind are on that level.

I can't deny that your "knee jerk" theory doesn't come out of left field but I also think an effort was made to mend some pretty tattered fences. Heck if Marvel could do books with DC then why not with Image?

I also think that Waid and Garney's CAP was the best that I've read in a long time but reality is that it's moving on; let's see where it goes.

Dear INSIGHTS,

I wasn't sure who to address this letter to, and then I thought of your hyperkinetic, supersonic, spiffola magazine. I have a great idea. You know those 16 nifty Marvel Comics ads you guys ran in MARVEL VERSUS DC? Well, you guys should turn them into mini posters. I think you'd have a big hit on your hands.

It was way cool that you got the current artists of these books to draw them. Let's see if I can name the artists: Spider-Man—John Romita Jr.; Fantastic Four—Adrianna Melo; Daredevil—Cary Nord; Wolverine—Adam Kubert; Silver Surfer—Tom Grindberg; Thor—Mike Deodato Jr.; X-Force—Adam Pollina; Captain America—Ron Garney; Avengers—Deodato Jr.; Hulk—Angel Medina; X-Men—Joe Maduiera; Punisher—Tom Lyle; Generation X—Chris Bachalo; Elektra—????; X-Man—Steve Skroce; Iron Man—Jimmy Cheung.

Anyway, I ask that you consider making these ads into posters. It would be rad! Sincerely,

Rick Jackson
851 N. Mapletree Ct. #913
Salt Lake City, UT 84116

There are no plans to make them into posters but that's not a bad idea, They were really cool. The Elektra poster was an original piece by Mike Deodato Jr. and the Iron Man was actually done by Marc Campos. The design of the posters was formulated in our own promotions department so give them a hearty round of applause.

Dear Marvel VISION,

I've been a Marvel fan for over 25 years. As you can see from the photos, my enthusiasm for your heroes has influenced my fashion sense. I would consider it an honor and a privilege to have these pictures published in a future issue. Perhaps you could start a regular feature showcasing the artwork and photos of all of Marvel's fans. After all, this is a fan magazine.

Your best dressed fan,

Richard McCaslin
Houston, TX

Thanks for the pictures, Richard. Last month we presented the artwork done by the winners of the Scott Lobdell contest and this issue we have Richard's photos. If this is the start of a trend, then so be it. Send your artwork and photos to VISION INSIGHTS and I'll do my best to print all of it. Let's hear from the Marvel Fans!

The Mighty VISION Letter Squad continues to grow like weeds in a rain forest! Thanks to: Tyler Ogilvie, Sam Silvestro, Ros Calverly, Dave Pfeil of D&D Comics, Edwin Ruvalcaba, Rich Hays, Trey M. Bankhead and Mark Sanchez for their letters. Sorry that I couldn't fit them all.

Next Issue: Lots more on the upcoming X-TREK project as well as Onslaught, Jim Lee and Rob Liefeld updates. And to all those attending Chicago Con, be sure to check out the free and totally rad Onslaught comic that'll be given away. It comes to you courtesy of the sharper than spoons VISION gaggle of goofballs.
Later!

THE DAILY BUGLE

THURSDAY, MAY 23th, 1996 / Today, Sunny, mid 70's; Tomorrow, windy, low 60's; Details, Page 22 50¢

SPIDER-MAN BATTLES GIANT REPTILE OUTSIDE HOSPITAL

ASSOCIATED PRESS

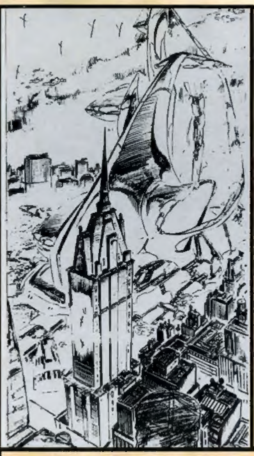
Major tragedy was averted yesterday when Spider-Man apparently battled a man-sized reptilian creature outside the New York Medical Center. Dozens of bystanders who witnessed the event compared it to something out of a monster movie. "It was really nuts, when you think about it," reported Ervin Johnson. "A giant spider and a giant lizard fighting in the middle of New York city?!? I thought I was on the set of some Harvey Korman flick!" Added Brenda Jenkins, "By all rights, I would have expected the Spider to get squashed by the Lizard."

Indeed, authorities believe the creature was in fact the notorious Lizard, a half-man, half-reptile monster that has terrorized urban parts of the United States including Manhattan numerous times in the past. When questioned, however, Inspector David Lawson was unable to explain the subtle differences between this reptile and the Lizard of the past. "For the hundredth time, I don't know why he wasn't wearing purple pants or a white lab coat! Why don't you just go and ask him yourself?"

Despite Lawson's statement, authorities are continuing to proceed on the premise that the clothes don't really make the man, and that this is the same Lizard. "That is the assumption that we're going on at this time," said Lawson. "We're asking people in the regional area to keep their children and pets in during the day, and to illuminate their property as much as possible at night."

When pressed for details on how exactly one catches a giant lizard, Lawson declined comment. However, one police officer who wished to go unidentified said "The best thing we can hope for is that Spider-Man will catch him for us."

CONTINUED IN SPECTACULAR SPIDER-MAN #237



MASSIVE CITADEL APPEARS IN CENTRAL PARK- JOGGERS FURIOUS

UPI

New Yorkers' lives got a whole lot more complicated yesterday when a mysterious structure appeared in the middle of Central Park. Onlookers described the anomaly as "looking futuristic," and "not of this world." One woman went so far as to compare it to "something out of Star Trek. I half expected to see Captain Kirk running out of that thing!"

Witnesses say the citadel appeared "literally out of nowhere. There was this bright flash and the shimmering of air and the thing was just sitting there, as if it had always been present."

Police officials immediately cordoned off the area. According to officer Len Greenberg, this is only a precaution. "We wanted to be certain the citadel poses no danger to civilians. Thus far, we haven't detected any kind of energy field or weapons that would threaten the area or the people in it." Not that that should be reason alone for New Yorkers to go back to their daily lives. "This thing is still a major unknown," added Greenberg. "We don't know what it is, how it got here, or what it's supposed to be doing. Until we can figure all that stuff out, we're gonna be playing it pretty straight."

CONTINUED IN X-MEN #55

TWO DEAD DURING BATTLE AT STARK INTERNATIONAL FACILITY

By Matt Idelson Field Reporter

An unidentified woman and an employee of Stark Enterprises lost their lives during a battle between Iron Man and three unidentified assailants who collectively referred to themselves as Stockpile. The battle took place over the Long Island division of Stark Enterprises, and also involved the mysterious hero known as War Machine.

The Stark employee, Abe Zimmer, was killed during the melee. Zimmer had been a member of Stark Enterprises since Tony Stark bought out Accutech Technologies a number of years ago.

Neither Accutech nor Stark Enterprises had any comment on the incident at the time of this printing.

CONTINUED IN IRON MAN #331

LOWER EAST SIDE DECIMATED IN FIRE DURING SUPERHERO BATTLE

By Ben Urich

Manhattan – Thousands of dollars in property damage to the Lower East Side were incurred during a battle between the hero known as Daredevil and a flame-wielding mutant eyewitnesses believe to have been Pyro. Once a member of the government-sponsored mutant team Freedom Force, Pyro's whereabouts had been unknown following the group's disbandment – at least until last night.

Witnesses reported seeing a strangely-garbed man entering the warehouse district around 8:00P.M., according to fire officials. "The eyewitnesses didn't even have a chance to alert the police, " said Fire Chief Jimmy Felder. "My men claimed they saw 'creatures of flame' within the blaze. Now I've lived in New York a lot of years, and I've seen a lot of crazy things, but it would take a lot to make me believe in this!"

Nonetheless, the property damage was extensive, taking ten fire units more than eight hours to bring the blaze under control. Included in the destruction was an abandoned warehouse once run by Osborn Industries. The warehouse was the site of a murder several weeks ago for which Mr.Hyde is currently awaiting trial. Police refused to comment on any possible connection between the arson crime and that ongoing case.

Neither principal in the battle was available for comment. Pyro escaped following his battle with Daredevil, and Daredevil fled the scene before he could be questioned by officials. Matt Murdock, rumored to be defending Hyde in his upcoming trial, could not be reached for comment

CONTINUED IN DAREDEVIL #355

Marvel's 35th Anniversary

It was 35 years ago this August that FANTASTIC FOUR #1 was released, heralding the dawn of the Marvel Age of Comics. Back in 1961, Marvel published mostly romance comics, westerns, monster comics ("walking tree comics," as proofreader Flo Steinberg calls them), and war comics. Once Marvel's super heroes caught on, they paved the way for the company to become the industry leader, and changed the face of American comic books forever.

But back then, nobody ever thought Marvel—or comics themselves, for that matter— would last so long.

Stan Lee, who co-created most of the classic Marvel heroes, said, "When I got into the business—and this is going back 50 years—comics were just something for little kids. It didn't seem to me it was something for a grown-up to be involved in. I never thought I'd be in the business this long. I expected to end up writing novels." (Note: Stan still hasn't written that first novel yet!)

Back in the early sixties, Marvel was just a two-person comic company. Flo Steinberg, who is currently on staff at Marvel as a proofreader, worked alongside Stan as his Girl Friday and secretary.

"Marvel was a teeny weeny part of Magazine Management," she recalls. "They did men's magazines, romance magazines, puzzle magazines, movie magazines. I shared a little office space with Stan." Eventually, the comic book division of Magazine Management grew until it eclipsed the magazine line entirely.

Flo came on staff in March, 1963. Though she and Stan were the only two actual Marvel staffers, there were other people who would come in and help out, including Sol Brodsky, Stan Goldberg, and Morrie Kuramoto. She left Marvel back in '68 and, after many years away from the company, returned in 1993, as a proofreader.

Roy Thomas

Artist John Romita, who recently semi-retired after a 30-year career at Marvel, said one of the biggest regrets in his life is not having been there at the dawn of the Marvel Age in '61. "I wish I had been in on the ground floor, and had a lot more input. It would have been wonderful. I would have given my eye-teeth to have been there." [For more on John, see issue #6.—Tim]

Roy Thomas came aboard in the summer of 1965, though he had been reading Marvel Comics ever since the company was called Timely back in the forties. (Timely started out in 1939, so technically Marvel is 57 years old, but the official start of the Marvel Age of Comics is considered to be FF #1 in 1961.) Roy is proud to announce that "as a reader, I was there from FANTASTIC FOUR #1. I had just graduated from college in the summer of 1961, and I bought two copies right off the stands!"

Roy took a staff position at DC Comics which lasted for only two weeks until Roy met with Stan Lee. Roy said, "Stan decided to give me this writing test that he'd been giving out. He may even have taken an ad out in the (New York) Times, or somewhere. They had 100 or 200 people take it, including a lot of professionals."

Roy notes that at that time, nobody was writing Marvel Comics except for Stan and Stan's brother, Larry Lieber. Roy passed the writing test with flying colors. His first assignment was MODELLING WITH MILLIE, and he soon followed that up with super-hero titles such as IRON MAN and DR. STRANGE. From then on, Roy found himself in the enviable position of following Stan Lee on many Marvel mags. "Starting with SGT. FURY, and then through X-MEN and AVENGERS, I would inherit a title whenever Stan would drop the reins—which was quite acceptable to me!"

Roy said that as a fan in the early '60s, he was skeptical about Marvel's making another effort to do super heroes, since the company had tried an unsuccessful revival in the '50s. But Publisher Martin Goodman gave the order that Stan was to try again. Stan was in his late 30's by then, and, says Roy, "this was his last chance to make his mark on the field. This time it really clicked."

Roy gives major credit to Stan's partners in this endeavor, Jack Kirby and Steve Ditko. "Stan was the essential guy there. It's difficult to see it happening without Jack Kirby. It's impossible to see it happening without Stan. They made this wonderful team, and Ditko made his own contributions by being just the right artist for Spider-Man."

Roy concluded that the secret to Marvel's success is that the "characters were well and powerfully conceived."

John Romita, who also came aboard in 1965 (after doing eight years of romance comics over at DC), attributes Marvel's early success to what he calls the "multi-level" approach to super-hero comics.

"Our comics were visually appealing to very young people, with their colorful costumes and dynamic action. Then there was interesting byplay in the thought balloons, and the wise-cracks, which appealed to teenagers. Then there were some serious overtones and interesting sociological problems addressed—Stan always had something current, like the riots on the campuses all over the country. Stan would sprinkle that in, and the comics became socially relevant. A lot of the younger kids didn't even know that stuff was going on."

Romita notes that Stan brought "individual expressions and dialogue patterns" to super heroes, making them seem more real. "[J. Jonah] Jameson's son was an astronaut back in 1963—this was years before the moon launch in 1969. Stan put things like that in just to make things more familiar to the kids he was writing for. These were not people from Krypton you were reading about...they were people from New York City."

Stan feels the key to Marvel's longevity lies in its characters. "To me, characterization is the most important thing. I try to do stories about the kind of people I'd want to read about. I tried to give our characters personalities and personal problems, to make the readers interested in them."

"Our characters were fleshed out. They were three-dimensional. We tried to make them feel like flesh-and-blood people, not just cardboard symbols. We wanted something more than 'There's a bad guy. I must catch him.'"

Longtime Marvel artist John Buscema believes that part of the reason for Marvel's success lies in the diversity of great artists who were there in the beginning. "Back then, you had John Romita, whose work was so far apart from mine...Gene Colan, who was outstanding...Gil Kane, one of the all-time greats...and Jack Kirby, who was the King, and, in truth, a genius. He influenced a whole raft of us guys.

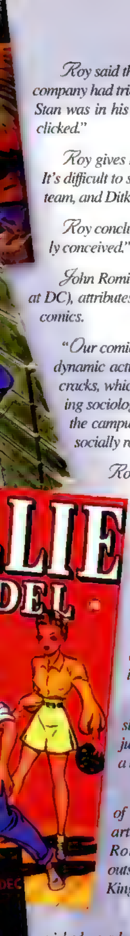
"Today, it's a whole different ballgame. In the old days, when you picked up a book, there was a change (in the art) from book to book. They didn't all look the same. Today, there's a sameness to it. Each book looks the same. The styles were more individual when we were doing it. Of course, I say that because I'm a crotchety old guy...! (laughs) You've got to give the fans more variety."

Buscema, who describes Kirby as "the only influence" on his comic book art, recently celebrated his 30th anniversary with the company. Having come from an advertising background, Buscema said he was "very intimidated" when he was asked to follow Jack Kirby on the Fantastic Four. "It was a very scary proposition! When you're following Jack Kirby, you've got a problem! But Stan said to do it, and I like being paid, so I did it!"

Romita likewise faced a similar challenge in taking over Spider-Man after Steve Ditko departed. However, Romita confesses that he had never actually seen an issue of Spider-Man before taking on the assignment, and was not aware of Ditko's work. "Stan gave me a stack of Spider-Man comics," Romita recalls, "and shortly into Ditko's run, I realized what great stuff he was doing."

Romita figured he would just do a few issues of Spider-Man until Ditko came back. "I could not believe that Ditko was not coming back. In our time, if you had a successful book, you stayed with it, come hell or high water. I said, 'I'll do this, then I'll go back on DAREDEVIL.' I never dreamed I'd spend the next 20 years doing Spider-Man!"

To Be Continued Next Issue



THE SECOND BATCH OF BACHALO

BY MATT FRIEDMAN

Welcome to the second and final installment of Marvel VISION's interview with recently returned GENERATION X artist extraordinaire, Chris Bachalo. Here, you'll find out how and why Chris got into comics, and you'll get to see just how he attacks a drawing board (without getting all those nasty paper cuts, no less). And to think—comicdom assembled almost lost this guy to a pro hockey league! Confused? Read on, True Believer!

Marvel VISION: Did you want to be an artist when you were a kid?

Chris Bachalo: I think if I had my first choice of a job, I would have been a pro hockey player. I love hockey. But I have bad knees and, being raised in California, there's not a lot of ice out here. I mean, there's zero hockey out here. [I hope the L.A. Kings aren't reading this.—Tim] So I didn't have the opportunity to fully pursue it.. I'm still very glad I fell into this. It's [comics] my second favorite, and it's a close second at that. I have a lot of fun doing it and I'm very fortunate to be able to do it for a living.

MV: What was the first comic you read?

CB: When I was ten years old, I was heavy into dinosaurs and Hollywood monsters. *"Creature from the Black Lagoon," "Hunchback of Notre Dame," "Frankenstein"*—all that stuff. I had all the Aurora dinosaur models. Then I started buying all the comics with monsters on the covers. I bought an issue of SWAMP THING where he was fighting a T-Rex on the cover and I bought a copy of MAN-THING because, well, he was a monster. I wasn't interested in super heroes at all. I collected WEREWOLF BY NIGHT, CREATURES ON THE LOOSE with Man-Wolf, ASTONISHING TALES with Deathlok, GHOST RIDER—that kind of stuff.

[Look to future issues of VISION for more on those Monster books.—Tim]

MV: When did you realize you wanted to be a comic book artist?

CB: Once in a while, a friend and I would sit around and draw Godzilla pictures, war battles and stuff like that. But I never got heavily into it until I was about 15 or 16. We were going through career days in high school and they were trying to get us to think about what we liked to do so we could start focusing on a career path. That got me thinking. I was really into [Frank] Frazetta at the time. Right then, I decided, 'I'm going to start putting together my own Frazetta-like book.' I started drawing all of these dinosaurs and aliens and weird creatures. I wanted to draw comics. I had this friend who collected comics too. He enjoyed writing. So I said, 'Why don't we do our own books?' Then we produced our own books in the high school. We even had an art sale where we sold some of them. We created our own little universe and characters.

MV: Those comics would be quite the collectors' items today. What was your first widely released work?

CB: My first comic book was SANDMAN #12. I did that while I was waiting for the first script of SHADE to be written. I had managed to get the SHADE job; I was kind of sitting around waiting for it when Karen Berger called me up one day and said they were running late on deadlines. She asked me if I could do a fill-in issue of SANDMAN. That was heaven for me because it was my favorite book at the time. I've had a lot of great breaks. I'm very thankful. I had all the fears that I'd have to struggle to get into the industry and I might never make it. So I was very lucky. I jumped right in, right where I wanted to be.

X-MEN UNLIMITED #1 was my second super hero work. I didn't know what I was doing. The GHOST RIDER 2099 stuff came afterwards. Working up all the characters for the first time, I didn't really have any idea what I was doing. Luckily it worked out and they seemed to like it. They must have seen some potential there.

MV: Justifiably so. Who would you say are your main influences?

CB: Being a big fan of art throughout time immemorial, I have hundreds of different little attributes that I've picked up from people throughout the artistic spectrum. People from the Renaissance like Sandro Botticelli, Leonardo DaVinci, and Michelangelo, all the way to Impressionists like Vincent Van Gogh (the most brilliant artist that ever lived). Monet. Then there's John Singer Sargent, who I think is the greatest painter of all time. I'm also a big fan of illustrators like Norman Rockwell, as well as more contemporary people like Drew Strewsand, the artist who did all the *"Raiders of the Lost Ark"* posters.

As far as comics are concerned, I think every artist in the comics field for the last twenty or thirty years has influenced me in one way or another. To point out two specific ones that I got inspiration from, number one is Michael Golden. I first encountered his work on MICRONAUTS, then BUCKY O'HARE, and then DOCTOR STRANGE #55, a book that I've worn out from looking at because it's the most fabulously drawn comic ever. AVENGERS ANNUAL #10 was also great. What I like about Golden is that he has a truly unique style and vision. He was one of the first artists I saw who drew animation-style stuff, but still grounded it in realism. I've got a great appreciation for that. And it's obvious that I'm not alone. When Todd McFarlane first started out, I could definitely see the Michael Golden in his work. Jim Lee, Rob Liefeld— all those guys—all of us—we all owe a lot to Michael Golden.

The other artist would be Bill Sienkiewicz. His run on MOON KNIGHT was an incredible inspiration to me. Moon Knight was my favorite character from when I was a kid and WEREWOLF BY NIGHT was my favorite comic. I followed Moon Knight from his first appearance in that book to his regular series. It was amazing to watch Bill grow from being a Neal Adams clone in the early issues of MOON KNIGHT into the wonderfully distinct artist that he would become by the final issues of his run. That was such great stuff, it inspired me to get into comics.

MV: Speaking of getting into comics, once you've got a plot in your hands, how do get into the feel of the story you're going to draw?

CB: Sometimes it takes four to ten pages to figure out how a book is going to look and what sort of personality it's going to take on. There's usually this 'feeling out' period, especially when I'm starting a new storyline and I'm searching for a visual identity for the story. I didn't face that so much with issue [GENERATION X] #17 because it was a one-shot story that featured Skin fighting the X-Cutioner. Since one-shots are self-contained, they're pretty easy to get a feel for. They're usually easier to work on than a long, multi-issue storyline. But this one's coming together. I think it's going to come out really well.

I spend more time with the book than anybody else—an entire month. That allows me more time to get into the nitty gritty of physically telling the story and doing the choreography. Being immersed in the process, I come up with different angles to view things. I have a tendency to change and move things around, always keeping in mind what the writer had planned. I never deviate from that. The writer's probably got bigger and better plans for where the story's going. And I don't ever want to be responsible for him having to change things. I always try to tell the story within the contexts of what the writer's trying to say.

That's not to say that I don't ad-lib. Like this issue I'm drawing now: the first eight pages take place in an airplane. So I think to myself, 'An airplane can be a pretty boring place to draw. What do I do with it to make it fun?' So I added Jubilee playing with a Mr. Bubble in the plane. She's blowing bubbles so there're bubbles everywhere. They're popping on everybody and getting in the pilot's face. I have bubbles all over and outside the border panels and inside the panels—everywhere. It adds to the look of the book. That's an example of the process, and it's well within Jubilee's character to do something like that. Stuff like that is my way of keeping the book interesting to me. It's hopefully making the book fun for readers to look at and it's part of my artistic expression. It keeps things interesting.

MV: Does your approach change depending on whether you're working on GENERATION X versus, say, DEATH?

CB: To me, what determines the look, feel, and style of a book is the script itself. When I read a script from Neil Gaiman—for example, a DEATH script—the feel, the pacing of the story is much different than what I get from a Scott Lobdell script. There's a bit more controlled pacing in a Neil Gaiman story than a GENERATION X script. In a DEATH scene, there's a lot of character exploration—the constant moving along of the storyline—it's a lot more regimented. And to me, it begs for a lot of panel grids. You have a lot of head shots. A lot of people talking. Everything depends on the dialogue in a Neil Gaiman story.

On the other hand, Scott has a lot of action and he has dialogue and character development. To me, that says there's going to be a requirement for a more varied panel layout, which we find in this book. You can go from an action scene where you have a varied panels, panels breaking apart. Then you can go to a quiet scene where two characters are talking and there I'll use a panel grid. Because we're

looking at the characters and we want to know what they're talking about without being distracted by having to look at panels jumping all over the page, overlapping and all that stuff.

MV: Do you prefer drawing from one writing style over the other?

CB: I enjoy drawing and telling stories. As long as I'm doing that, I'm happy. The subject matter isn't very important. Both SHADE and GENERATION X have been immense challenges and both have been a tremendous amount of fun for me. That's the bottom line.

If there's one thing I don't like drawing, it's splash pages. They're not very interesting to me. I like pages where there's six to eight panels on them and watching the story progress from one panel to another—the sequence of events fascinates me. I pin all my work up on the board so I can see the whole story take place during a whole issue. I love watching the story move from one panel to the next panel to the next panel and making sure they all work and flow together.

I find a lot of comics to be very boring because they're just a series of pin-ups. The best books you read are ones you get sucked into, beyond the pretty pictures. I have a degree in illustration, and it's nice doing illustrative work because you get to focus a lot of time working on one image. But, at the same time, it gets kind of boring because all your time is spent on just one image. Maybe you get three or four days to paint it, but it's not as much fun to me as doing a page a day that's a series of panels where you're telling a story. Something happens to a character on a page. That's what makes it so cool.

MV: What's your proudest achievement in comics?

CB: My six Eisner nominations. SHADE got nominated a couple of times, DEATH got nominated a couple of times, and I got nominated for best artist once or twice. I'm very, very proud of that. I'd very much like to win an Eisner award. That'd be really great.

MV: Do you have any desire to write your own comics?

CB: I'll probably give writing a shot, just because I can't picture myself 70 years old looking back and not having tried it, wondering, 'If I had tried it, I might have been half decent at it.' So I'll give it a try some day. I'll probably create my own series and maybe write it and see what I can come up with. I have a definite idea of what I want to do. Nothing on paper yet, but I know the basic storyline that I'd want to do. That's a couple of years down the line yet. I've just signed an exclusive deal with Marvel that I'm very happy with. I'm going to be focusing my energy on doing the best work I can for them.

MV: What do you like best about being a comic book artist?

CB: Seeing the work published and sitting down and actually reading it. That's the best. Seeing it published when it's all come together and being able to say, 'I helped create this.' I can't even tell you, it's the most rewarding feeling I can think of.

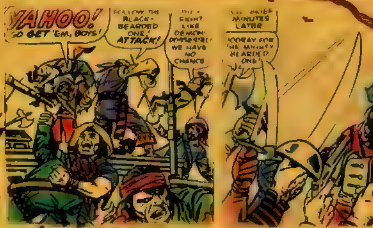
THE END

Marvel's Silliest Moments
The Thing as Blackbeard the Pirate

The Thing—as a swashbuckling pirate on the high seas? It really happened, in the legendary FANTASTIC FOUR #5, as Dr. Doom sent three members of the team back in time to find the legendary treasure of Blackbeard!

When they arrived in the 18th century, Reed, Ben, and Johnny didn't quite fit in, but fortunately, they came upon a couple of pirates arguing over a bag of stolen clothes! The Thing scared those scurvy swabs away, leaving the Fantastic Three to enjoy their new-found booty—some fine new pirate garb, including a wig and a fake beard to cover the Thing's face! (Exactly why a bag of clothes would contain a fake beard and a wig was never revealed!)

Dressed in period garb, the trio headed into town, with the Thing particularly enjoying playing the role of pirate. While in a saloon, he commented, "Ahoy, matey! Let's see if we can date one of these pretty barmaids! Heh heh!" But before Benjy could practice any of his pirate pick-up lines, the boys were drugged, taken aboard a pirate ship, and thrown in the brig! They easily escaped, and that's when the Thing decided he really "treasured" the pirate life!



Since he was dressed as Captain Blackbeard, the Thing started acting like Blackbeard for real! The other pirates were terrified of Benjy and his super-powered friends; as one cutthroat noted (in his best pirate-speak): "It is death to defy the miraculous ones!" The Thing took over the ship, and led his crew to a victory over an attacking pirate ship! The crew praised their new captain, cheering, "Hooray for the mighty bearded one!"

That's when the role really went to ol' Benjy's head! Figuring that his pals would only try to ruin his fun (and his chances of scoring with some of those pretty barmaids), Cap'n Benjy had Reed and Johnny wrapped up in a sail and tossed overboard in a lifeboat! Ben was determined to never return to the present!

If not for a freak twister which suddenly appeared, destroying his ship and drowning his crew, Ben might still be out there today! Having lost all of his buccaneer buddies, Ben reluctantly decided to return home with a very forgiving Reed and Johnny. The Thing apologized for betraying his pals, saying, "I musta got carried away by being accepted—as a normal man even if it was only by a band of cutthroat pirates!"

The trio returned to their own time, secure in the knowledge that the Thing's swashbuckling stint as Blackbeard would live on forever in the history books! He was perhaps the first pirate to utter the immortal phrase, "Avast, me hearties! It be clobberin' time!"

"The Watchmen™ meet the Little Rascals"

Currently writing two of the core monthly Spider-Man titles (SENSATIONAL and SPECTACULAR), Todd Dezago brings a combination of enthusiasm, introspection, and just plain off-the-wall quirkiness to the web-slinger's adventures. Recently, he and Spidey assistant editor Mark Bernardo ran up some more Marvel phone bills with an impromptu interview, with subjects veering from J. Jonah Jameson to Billy Joel... from the Blues Brothers to Sal Buscema... from Scott Lobdell to Swanson TV Dinners... and even the occasional insight about Spidey.

TD: ...Did you get everything done?

MB: I did. Oh, and the plot read really well. **TD:** Yeah, Ralph called me. I liked all the tweaking you guys did. There's some of all three of us in there. I like that...

MB: A true collaboration! **TD:** I love it when a plan comes together!

MB: Are you ready to get the interview underway? **TD:** Yup!

MB: It's the boy wonder of the Spider-Man literary corps: Mr. Todd Dezago! (Laughter, and groans) So how long have you actually been a comics fan?

TD: I started reading kind of late in my life... like 1975. The first comics I picked up were JUSTICE LEAGUE #125 and AMAZING SPIDER-MAN #152... it was a Shocker story, I think.

MB: So, a little bit of Marvel and DC? You were never a Zombie?

TD: I followed two roads. I wouldn't say that I was ever a Zombie. [A Zombie refers to a quaint title one was given if one just read Marvels. — Tim] Although one day, I would like to be one of the living dead.

MB: (Laughter) Did those issues make you want to write comics for a living? **TD:** I was drawn to comics by the art. Like many comic book writers, I am a frustrated artist. I just wasn't fast enough and dedicated enough at it to learn all the things that needed to be learned. I found myself leaning more toward the stories themselves, and started paying more attention to who the writers were.

MB: Did you major in some kind of art in college?

TD: Originally, I went to school for graphic arts, then the theater bug bit me, so I ended up getting a bachelors degree in theater arts. I chased my acting career to Hollywood, where I lived for a year. When I got out there, the Writers' Strike had started. This was winter of '88. Hollywood had shut right down, so everything that I went out there for was gone.

MB: Wow, bad timing. **TD:** Yeah. But, in the end, being a small town boy, I needed to get back to the small town. So, with great enthusiasm, I moved back to the Hudson Valley.

MB: How did you hook up with your first professional comics work? **TD:** Well, I had been submitting stuff to both Marvel and DC, and I went to DC with (UNCANNY X-MEN writer) Scott Lobdell, who was a friend of mine from college... I don't want anyone to hold that against me, by the way. (Both laugh) Scott then brought me in to show me the Marvel offices, and introduced me to some people. After that, I started submitting stories to various Marvel editors, and finally Kelly Corvese assigned me an X-FACTOR inventory story.

MB: Has that story ever seen print? **TD:** Nope, that first story has never seen print. Though it was kind of turned into the springboard to the "Phalanx Covenant" crossover. When J.M. DeMatteis wanted to leave X-FACTOR, Kelly offered it to me based on the stuff I had turned in. J.M. gave me a few notes on the story, and from those I did the plots for X-FACTOR #103-105, which was my real "debut" story.

MB: As an overall experience, how did you find working on X-FACTOR? **TD:** It was wonderful! I had really enjoyed X-FACTOR before, and the only downside was that now I knew everything that was going to happen! (Laughter) That was kind of frustrating. I still have a great love for some of those characters, like Strong Guy and Multiple Man. It was a lot of fun. As they headed toward the "Age of Apocalypse", I started to get a little scared, because I didn't know where that was leading... and at the same time, the doors in the Spider-Man office started opening.

MB: A perfect segue! (At this point in the interview, Editor in chief Bob Harras steps into my office, taps me on the shoulder, tells me "Don't go changin'!" — probably alluding to the fact that once again, I'm here at the office after 5:00 on a Friday, on the phone — and walks out the door. I relate this to Todd.) **TD:** You mean just now? You mean from the old Billy Joel song? Hey, you remember that scene in the Blues Brothers, when one of them was off doing a nightclub act, and his line was (in Todd's best swarmy voice): "We're gonna take a little break! Don't you go changin'!" So anyway...

MB: Well, that segue is shot! **TD:** Ahem! So, about Spider-Man...

MB: Your first work on Spidey was actually scripting. **TD:** Yep, over Big Tom DeFalco! (Then SPECTACULAR SPIDER-MAN editor) Mark Powers called me up and asked if I'd be interested. I said yes. I got Tom's plot and Sal Buscema's layouts, and I was completely floored!

It was incredible storytelling, and I was able to be a part of it! I filled in on the scripting a few more times, over Tom. Eventually, the writing assignment on WEB OF SPIDER-MAN was left hanging, and I jumped on board.

MB: So you mentioned how it felt working with Tom and Sal. Who else in the business, past or present, would you say you admire? **TD:** As a kid, it was mostly the artists: Neal Adams, Marshall Rogers, Frank Miller, John Byrne. As for writers, I really like the people who are taking chances, and taking comics in different directions, guys like Alan Moore, Neil Gaiman, J.M. DeMatteis. I like some of the independent books that present a new angle on some of the old comics clichés.

MB: As a theater person, do you find that being involved in that art form, with the staging and everything, translates into comic book storytelling? **TD:** Oh, definitely! Especially in scripting, the ability to reach in and find the words that one character would speak, as opposed to another character, finding motivations for characters... it's all stuff I've studied in school. I've found my theatrical background helps a lot.

MB: Tell us where you're going with your books specifically. **TD:** After we've resolved some of the leftover clone questions, we're looking to have some fun. There should be a new feel to all the books, getting back to the basics of the character. I think we're going to see a Spider-Man for the '90's, who's gonna help put the fun back in comics. We're going to see a lot more of the supporting characters being developed. I want my book to be full of surprises. Every chance I have to be informative, to be mysterious, to surprise someone and still be subtle... boy, I'm really not stating this well. What time is it?

MB: It's about 7:00. You're doing fine. **TD:** You and I have talked about the subtleties and symbolism that were probably most evident in (DC's) WATCHMEN. I'm not saying I aspire to be Alan Moore, or to bring to Spidey that level of complexity, but I do want to write something that's fun, something that has some little surprises tucked away. I want people to maybe look back and reread a few issues and see how the story was being set up. Remember the "Little Rascals" episode where they built the "surprise cake" with the rubber gloves in it? With like, boots, and cigar boxes, and stuff?

MB: I'm sure I probably have... **TD:** Oh, get thee to a video rental place soon! That's what the books need — some WATCHMEN, some "Little Rascals." It'll be like the Watchmen meet the Little Rascals and your Mom makes them lunch. (Both laugh) We want to have fun!

MB: Now that, my friend, is high concept! (Both laugh) Is there anything specific you'd like to do with the supporting cast? **TD:** I think that we should really focus more on the supporting cast than we have been. I do have plans for various members of the cast, especially a lot of ideas for J. Jonah Jameson — if I get the editorial high sign, that is!

MB: You mentioned the whole fun, more lighthearted atmosphere of Spider-Man stories. Do you see that as the main difference between writing X-Men books and Spider-Man books? Are there other differences? **TD:** To a degree. I had a lot of fun writing Strong Guy in X-FACTOR. I found that I had a real feel for a humorous character. The X-books have kind of developed their own genre. They're this dark, isolated group, and they've certainly made their place... but I think people are starting to want to see more fun, more humor, in the comics, and not as much gloom and doom. I think there should be at least a little humor in just about everything we see and do. I think it's what keeps us all...you know, cookin'.

MB: Hmm. Yeah, and speaking of cookin', I think that's my cue to go home and make dinner. **TD:** Yeah, go home and eat! What are you gonna have?

MB: Well, it's already kinda late... I'm thinking probably TV Dinner at this stage. **TD:** Hey, there you go! Swanson's Hungry Man Dinners! Put on some lumberjack clothes, you'll love it! Hey, you ever try Dinty Moore beef stew?

"YIPPIE-KI-YAY *%@#?£!"
DIE
TRILOGY
HARD
COMING IN MAY.

PENCIL SUBMISSIONS

So you want to be a comic book artist? Are you ready to put in a few hundred hours of work? Can you take criticism well?

YOU BETTER BE READY FOR BOTH

by john lewandowski

Before I go any further, I think it only fair to inform all budding artists exactly what they're up against. Right now, there are more artists looking for work than ever before. I'm not just talking about the people trying to break into the business. There are more professional artists looking for work as well and, quite frankly, there are not enough books to go around. The seasoned pro obviously has a few advantages over the newcomer so you're gonna have to be as good as the pros, if not better.

What are we looking for in an artist? A good storyteller who can draw Marvel characters who look and act right. Sounds simple enough, right? Well, if it was that simple there'd be thousands of more artists already in the comics field.

Starting out, you should strive for quality not quantity, but keep in mind that eventually you're going to have to average at least a page a day. Many times I've talked to young artists who bragged about turning out two or more pages a day. But upon looking at their work it's obvious why they've been able to crank out those pages. What's the sense of being able to turn out two or three pages a day if they don't have the quality necessary to get you work?

Here's a few of the basics you should know when submitting art samples:

- Don't send pin-ups! We're looking for storytellers and pin-ups give us no indication if you can tell a story visually.
- When submitting to Marvel, send stories with Marvel characters. We know what our heroes and villains look like and we can tell if you're drawing them properly or not.
- If you're sending samples of characters that wear masks, make sure to include some civilians so we can get an idea of what your strengths or weaknesses are on facial expressions. It also gives us a good idea of how you draw ordinary people in ordinary circumstances and surroundings. Speaking of surroundings, stay away from the easy cop-out of rural settings. No fights of Wolverine in a forest or heroes fighting it out in the mountains or a desert. Let's see some cityscapes, some buildings, people, cars. You know, real life. Remember, when you're drawing comics you're gonna have to learn to draw anything and everything on the face of the planet.

Another important thing that you need to demonstrate in your submission is perspective. Not only is it important to draw people and objects believably, but they must portray the relative distance to each other properly.

This is a good time to mention reference. Don't know what something looks like? Find out. Don't fake it because if you do, it's gonna look faked. Good reference is easy to locate and obtain now. Recycling day in the neighborhood can provide tons of photo reference at no cost. Movies, the mirror, friends, the library, your computer and all the information available on the Internet or any of the other Online services can help you here. As good as all of these things are, nothing is going to help you draw the human figure better than drawing from real life. You can get into a life drawing class or latch onto any of the great anatomy books that are out there (for a list of some of them, simply send me a S.A.S.E. and request the recommended art books).

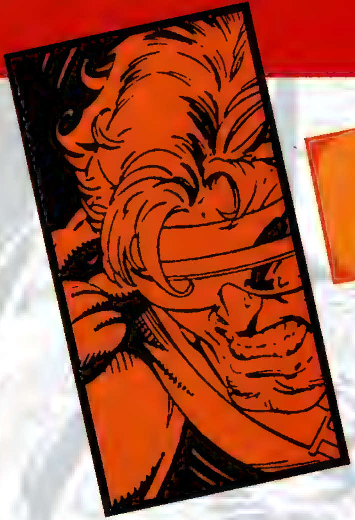
The combination of both real life and videos might help those people who can't afford art classes. Gymnasts are a good source of reference for anatomy and body language. By simply recording any gymnastic event you can learn more about the body and its movements. Many of the moves that these men and women perform are as close to what super heroes do in our books as you're gonna get. Watching someone performing on the parallel bars is the closest thing you have to Spider-Man swinging around on a flag pole.

The point is: real life is the way to go. Do NOT learn to draw anatomy by looking at other comic artists. If you do there's a chance that you're going to copy any mistakes they might have made.

When submitting artwork remember that we're looking for people who can tell a story in sequence. You can make up a four or five page story but personally speaking, I prefer to see submissions from plots that I send out (once again a S.A.S.E. will get you one). Because I'm very familiar with the stories I send out, I can tell immediately if the artist is hitting the mark or not.

Well, that should keep you busy for a while. Remember, when submitting work to anyone, it's always a good idea to include a brief cover letter including such vital information as your age, any training you've had, and how long you've been drawing. Also, NEVER send original artwork. Xeroxes only, and if you want a reply to your submission, be sure to include the good old reliable S.A.S.E. Okay, all you budding artists out there, you know what you gotta do:

GET TO IT AND GOOD LUCK!



mutant RoADKiLL

by polly watson

OK, let's pretend you're cruising down the highway on a blistering hot summer day. Dang, it's hot! And you're mad about it! You're driving a Camaro; no, you're driving your mom's pickup truck; no, you're driving a dish and two napkins. Whatever, it doesn't matter. The air conditioner's broken. You're climbing slowly but surely into the Rocky Mountains hoping for some relief from the heat when, at an almost surreally slow pace (for your smokin' Camaro), you round a dusty curve to see a fantastically huge pig-hauling semi jackknife across the median to meet a three-tier, eighteen-wheeler loaded with brand new cars head-on. As they tumble away down the asphalt together, metal screeching and sparks flying, your eyes (which, unbelievably, have not been welded into your head) are diverted by the sight of a large sign reading DANGER: D.O.T. CLASS A EXPLOSIVES. The sign is attached to the tail end of a tandem rig which is barrelling backwards down one of those runaway emergency truck ramps! The rear trailer (the one with the pretty sign on it) separates from the cab, jumps the median with about ten feet of air, and lands with an eardrum-smashing explosion in the middle of the gasoline-soaked wreckage of the first two trucks.

After recovering your eyesight, you peep cautiously over the dash. Part of a pig snout slides down the windshield. You're fascinated as well as terrified, desperate to help, yet almost totally numb with the desire to curl up in a ball under the steering column with your thumb in your mouth! Your eyes are watering, you're probably going to be deaf for life, and you've completely forgotten that the air conditioner your car came with wasn't worth a dime in the first place!

Whoa! Sounds like a lurid description of a pretty nasty truck wreck and your ensuing emotional state, huh? Actually, it's nothing but a tame analogy for the history-making crossover, suitably entitled ONSLAUGHT, which will hit more Marvel books than you can shake a flaming tire at this summer! The mayhem officially begins on June 5, 1996 with the release of ONSLAUGHT: X-MEN, a giant-sized issue by none other than Mark Waid, Scott Lobdell, the entirely-too-talented Adam Kubert, and inking wiz Dan Green!

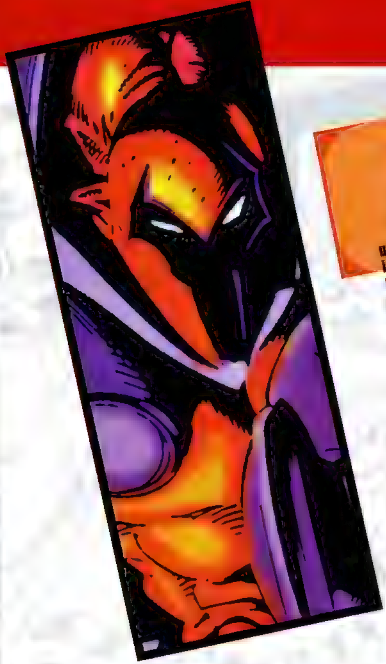
So what, or who exactly is Onslaught? "This event is going to redefine Marvel Comics as we know it," exclaimed editorial VP Jim Sokolowski as he reached for his Uru Hammer and noise makers. Editor in Chief Bob Harras was a bit more reserved. "We can't say who Onslaught is right now, but he's connected with someone readers are very familiar with!" A little more digging on the industrious part of Marvel VISION reveals that Onslaught is one of the most horrendous villains ever spawned by a sick, twisted writer's psyche! The evil being believes that humans are unfit to inherit the Earth, and so he's out to kill 'em all, as Metallica say!

Never one to put off 'til tomorrow what he can do today, Onslaught is off on his quest for more power, leaving behind a trail of destruction so wide it's practically a freeway. The action moves along at the pace of a Greyhound on amphetamines, and winds up in August with the explosive special issue, ONSLAUGHT: MARVEL UNIVERSE! Hordes of Marvel heroes, from the lesser to the mighty,

are going to team up in an all-out effort to destroy the behemoth! Some will fall by the wayside, never to rise again, while others will converge on New York City with more enthusiasm than a Jaycee basketball team for the ultimate battle. A battle that will have amazing ramifications for the whole Marvel Universe.

"Readers who want a sneak peek at Onslaught (before the crossover officially kicks off) can check out X-MEN #53, where he makes his first appearance," says X-MEN assistant editor Ben Raab. After that, the evil one looms large in X-MEN #54, on sale in May, before all heck breaks loose with ONSLAUGHT: X-MEN. Following that scorching ish, the dark entity which grows stronger as it sucks up the life powers of beloved characters and spits out its victims when finished, blazes through the lion's share of Marvel's titles! Yes, every editor and his monkey was fighting to be included in this soon-to-be-legendary event! Those titles which will be playing with fire include THE INCREDIBLE HULK, AVENGERS, IRON MAN, FANTASTIC FOUR, THOR, PUNISHER, and just about every title with an "X" in it!

But fear not, gentle reader! You won't have to start living on ramen noodles and baloney if you want to get in on the ground floor of this hot property! As INCREDIBLE HULK editor Bobbie Chase points out, "Readers don't have to buy every issue in this crossover to keep up with the action!" That's right, kids, the Marvel phone lines have been constantly tied up by editors and writers yakking it up on conference calls to ensure that this is the tightest-woven crossover ever. This means you can pick up a few well-chosen issues and still be in on the summer's hottest superhero/megavillain event!



So which issues are the must-haves? We'll leave that up to your impeccable taste, but here are some sneak previews from various editors about the issues they're most excited about!

Mark Powers (CABLE) : "Apocalypse and Cable fight in July (CABLE #35)! It's the first time they've ever faced each other in the present day Marvel Universe continuity! Also, Onslaught, who perceives Cable to be a terrific telepathic threat, attempts to take him out with the strongest weapon he's got—the Hulk!

Mark Gruenwald (AVENGERS) : "This June in AVENGERS #401, the Avengers and Gambit go looking for Magneto to see what connection he may have to Onslaught."

Jaye Gardner (PUNISHER) : "The Punisher is in New York City by July's issue #11. The Sentinels have taken over the city. The Punisher sees the S.H.I.E.L.D. helicarrier crash and goes to the rescue."

Ralph Macchio (SPIDER-MAN) : "At some point in Peter Parker's sickness (AMAZING SPIDER-MAN #415, July) and Ben Reilly's role as Spider-Man, they're going to have to deal with the Sentinels. Even though Peter has no Spider-powers, he's going to give this thing all he's got!"

There you have it, fans—straight from the horses' mouths! So when you're sacked out in your vinyl lawnchair this summer, sucking down the Country Time and wishing the sun would set at noon, remember that relief is only as far away as your local comics shop! ONSLAUGHT: so hot, it'll make you feel cool!

Onslaught is off on his quest for more power, leaving behind a trail of destruction so wide it's practically a **freeway.**

COMIC BROWS

BOOKS WORTH SECOND LOOKS NOW IN THE BACK ISSUE BINS!

NOT SATISFIED WITH SIMPLY A FEW MARVEL BACK ISSUES (THAT'S M.B.I.S TO THE PROFESSIONAL COLLECTOR) OR OF THE MONTHLY SELECTION PUT OUT BY OUR ESTEEMED COMPETITION, MARVEL "BROWS" IS BACK WITH THE LOWDOWN ON THE ULTIMATE IN COOL AND CHEAP (ONE OF THE REASONS THEY'RE COOL) MARVEL BOOKS FROM A BYGONE ERA. EACH OF THE COMICS LISTED ON THESE PAGES SHOULD BE AVAILABLE IN COMIC SHOPS THAT CARRY A HEALTHY SELECTION OF BACK ISSUES.

THIS MONTH, WE VISIT TIME WARP COMICS, IN VERONA, NEW JERSEY. THEIR BACK ISSUE SELECTION IS COOL. THEIR NUMBER IS 201-857-9788!

THOR #260-272

WALT SIMONSON'S RUN ON THOR #337-380 IS A FABLED RUN OF COMICS, OFTEN COMPARED TO THE CLAREMONT/BYRNE X-MEN, THE BYRNE FANTASTIC FOUR, AND MILLER'S RUN ON DAREDEVIL. MANY BELIEVE THESE COMICS TO BE SOME OF THE GREATEST MODERN MARVEL COMICS EVER MADE. BUT WHAT MANY FANS DON'T REALIZE, IS THAT THESE ISSUES WERE WALT'S SECOND RUN ON THOR. THAT'S RIGHT. #260-272 FEATURE WALT'S FIRST TRIP TO ASGARD. THEY'RE COOL.

STRANGE TALES

OKAY, SO CLOAK AND DAGGER AND DOCTOR STRANGE MAY NOT BE YOUR FAVORITE HEROES. THE TRUTH IS, THAT IS NO REASON NOT TO PICK UP THESE EL' CHEAPO READOS. THESE ISSUES FEATURE ART BY PEOPLE LIKE KEVIN (SUPERMAN VS. ALIENS, DR. STRANGEFATE) NOWLAN, WHILCE (UNCANNY X-MEN, X-FACTOR, WETWORKS) PORTACIO AND BRETT (STAR WARS: TALES OF MOS EISLEY) BLEVINS AND ACTUALLY TELL SOME GREAT STORIES.

THOR #260-272

WHAT IF? #14

THE VOLUME ONE ISSUES OF WHAT IF? ARE ALL CLASSIC ISSUES WORTH PICKING UP, AND #14 IS NO EXCEPTION. FOR NEW FANS, WHAT IF? TELLS STORIES THAT NEVER HAPPENED (OR MIGHT SOMEDAY WHEN YOU CONSIDER THERE WAS "WHAT IF SPIDER-MAN'S CLONE HAD LIVED?" AND "WHAT IF CAPTAIN AMERICA WERE REVIVED TODAY?"). ANYHOW, THIS LITTLE ISSUE FEATURES ONE OF THE GOOFIEST SCENARIOS YET... "WHAT IF SGT. FURY HAD FOUGHT W.W.II IN OUTER SPACE?" IT'S GREAT. IF YOU LIKE NICK FURY, YOU'LL LOVE THIS. IF YOU LIKE STAR WARS, YOU'LL FREAK OVER THIS. AND IF YOU WISH COMICS WERE MORE LIKE THEY USED TO BE, THEN GET THIS BEFORE THE BACK STOCK IN YOUR STORE IS DEPLETED.

STRANGE TALES

WHAT IF? #14

FANTASTIC FOUR

IT'S NO SECRET THAT THE FF HAS BEEN CALLED THE "WORLD'S GREATEST COMIC MAGAZINE" OVER AND OVER AGAIN. BUT MANY ARGUE OVER THEIR FAVORITE CREATIVE TEAMS ON THE SERIES. FOR EXAMPLE, PRIOR TO JOHN BYRNE'S STELLAR RUN ON FF BEGINNING ON #232, BILL SIENKIEWICZ AND DOUG MOENCH DID AN INCREDIBLE RUN FROM #219 TO #231. BILL'S MR. FANTASTIC IS PROBABLY THE BEST ANY ONE HAS EVER SEEN. KEITH POLLARD AND LONG-TIME FF INKER JOE SINNOTT WERE THE ARTISTS ALONG WITH WRITER MARV WOLFMAN ON FF#196-200 (AS WELL AS #201-212) AND FEATURE THE BEST TWO FF STORIES OF ALL TIME (IN OUR HUMBLE OPINION). #196-200 IS THE CLASSIC "SON OF DOOM" STORY WHICH FEATURES THE COOLEST AND LONGEST DOOM VS. MR. FANTASTIC STORY EVER. IT STRETCHES FOR PAGES ON END.

FANTASTIC FOUR

Just a reminder you can now play Street Fighter Alpha in the comfort of your own home.

If you think you've mastered Street Fighter's brutality, brace yourself. Straight from the #1 arcade hit, Street Fighter Alpha™ combines state-of-the-art graphics with all new hidden attacks and multi-level super combos. Match up in head-to-head battles or lock into two-player combat with twelve of the deadliest Street Fighters of all time. Nine are your favorites from Street Fighter™, Street Fighter II™ and Final Fight™. Three are vicious new additions with blazing speed and secret moves. It adds up to a new walk on the dangerous side of the street. Now located right in your neighborhood.

STREET FIGHTER ALPHA

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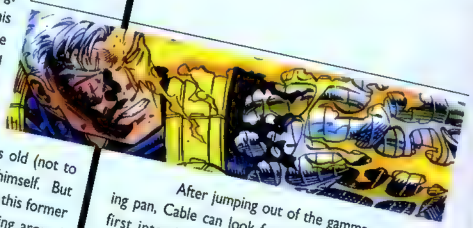
IF YOU'RE IN THE MOOD FOR SOME HIGH-FLYING ACTION, INTERLACED WITH A HINT OF ROMANCE AND HEART-POUNDING DRAMA, TUNE INTO CABLE. ONSLAUGHT MAY BE RUNNING THE SHOW THIS SUMMER, BUT THE CABLE-MAN IS SURE TO DELIVER SOME PRIME-TIME THRILLS OF HIS OWN.

CABLE LISTINGS

ACTION/ ADVENTURE

Beginning this May in CABLE #33, there is no rest for the Techno-Organically challenged. Editor Mark Powers anxiously forecasts a confrontation of mammoth proportions for Nathan (Cable) Dayspring. "Onslaught knows that Cable is his greatest telepathic threat so he uses the Hulk, the greatest physical force on earth, to try and take him out." Under normal circumstances this may be an even match. After all Cable is the Chosen One and he's old (not to mention big) enough to take care of himself. But lately things have been a little rough for this former time-traveling bad-boy. "After wandering around with half his face bashed in and his Techno-Organic virus warping out of control, Nathan has to face Hulk," reports penciler Ian Churchill. "Banner just dwarfs Cable. It's really a giggle."



Except Cable won't be laughing. Even with Storm at his side, there's going to be a monster medical bill to pay when this battle's over. It's so big, in fact, that one comic book cannot contain it. The Hulk/Cable battle concludes in HULK #444.

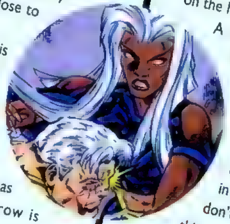
After jumping out of the gamma ray frying pan, Cable can look forward to plunging head first into the Apocalyptic fire. In CABLE #34, Nathan will face perhaps the greatest challenge of his life. "Cable was basically born and bred to battle Apocalypse," claims Powers. "When Sinister brought Scott and Madelyne [Pryor, a clone of Jean Grey] together, the whole idea was to create this child which he predicted would be a mutant powerful enough to take on Apocalypse."

So how come ole Blue Pants didn't act earlier? According to writer Jeph Loeb, although Cable is a time traveler and knows the future, Apocalypse has a linear perception of events. "Apocalypse does not know about the threat that

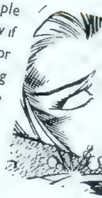
Cable poses to him in the future. He suspects but can only speculate." Consequently, Cable has a long history of bones to pick with En Sabah Nur. As a matter of fact, Apocalypse is pretty much responsible for every tragedy that has befallen Nathan since the day he was born. The confrontation will be Onslaught related and follows Apocalypse's revival from a rejuvenescent slumber in the pages of X-MEN.

DRAMA

Lately, Cable's been going through a lot of personal problems and the future doesn't hold any easy solutions. "What you have to keep in mind is that Cable is very far away from home," explains Powers. "He's traveled into the past to this turning point in history and as much as he would like to enjoy it, he can't. All of the people that he is fighting alongside presently are dead in his time. That's why he has such a problem getting close to anyone."



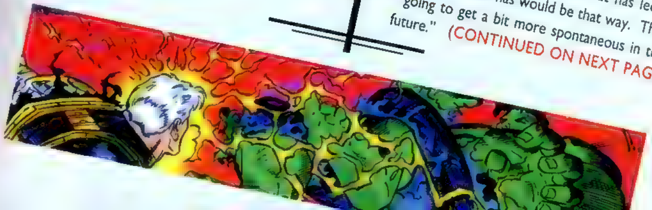
But the Big Man's 'tude is gradually changing. "Ultimately, his lesson through all of this is that you can't help getting attached. That's what makes life great and makes his fighting worth the effort. He comes to the realization that he has to deal with the present. Tomorrow is something completely different. He can't justify saving people three thousand years from now if his friends are dying today. For this reason he'll begin developing closer relationships with the characters around him."



ROMANCE

So does this constitute a confirmation of Cable and Domino's mutual attraction? Powers is doubtful: "Domino and Cable have a very different relationship than someone like Jean and Scott. They don't love each other in the same way nor are they necessarily destined to be together. These are two people that keep many secrets from one another."

According to Jeph Loeb, there is a *storm* brewing on the horizon for these two unrequited lovebirds. A new romantic interest will soon be unveiled for the Chosen One and ironically, the candidate is "the farthest thing from Domino." Surprised? Then you're playing right into Loeb's Techno-Organic hand. "For a while now, Cable has been too predictable in terms of what he was going to do. I don't think anyone that has led the life this man has would be that way. Things are going to get a bit more spontaneous in the near future." (CONTINUED ON NEXT PAGE)



(CONTINUED FROM PREVIOUS PAGE)

So don't just stand there. Get on the phone. Call up your local CABLE distributor (the nearest comic store for those of you who aren't getting the analogy) and reserve your copies today! CABLE is not to be missed.

-ROBERT PIOTROWSKI

There will be another.
THE CROW
city of angels
SUMMER '96
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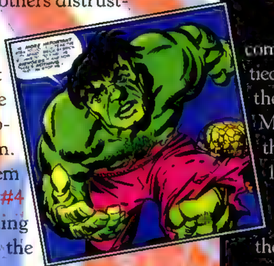
MIRAMAX / DIMENSION

MARVEL CHRONICLES 5: 1964

The Incredible Hulk had felt deeply hurt when he quit the Avengers at the end of their second issue, feeling the others distrusted him. An issue later he proved their mistrust was deserved. His hurt turned to rage and he teamed up with the Sub-Mariner against them. The Avengers fought them off and AVENGERS #4 found the team pursuing the fleeing Namor into the North Atlantic.



Far ahead of them the Sub-Mariner surfaced in the Arctic, where he found a band of Eskimos worshipping a shadowy human figure frozen within a block of ice. Enraged for no good reason, Namor seized the ice block and hurled it into the ocean.

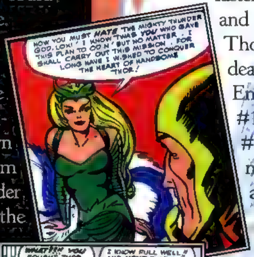
The block slowly drifted south, melting as it traveled, freeing the comatose man in an American soldier's uniform within. In their submarine the Avengers sighted the man and brought him inside. There the Avengers discovered that the sleeping soldier was wearing a familiar costume beneath his tattered uniform. They had rescued Captain America, the greatest hero of Marvel's Golden Age of the 1940s!

The Captain had been created by the team of Joe Simon and Jack Kirby, and Stan Lee's first published work for Marvel had been a text story featuring Captain America. In bringing Captain America into THE AVENGERS, Lee and Kirby not only returned to their roots in comics storytelling but also tied Marvel's glory days of the 1940s to the new Marvel Age of Comics they were creating in the 1960s.

Lee and Kirby affectingly portrayed the revived Captain as a man who felt displaced in time, who found himself in a world that had radically changed over the decades he had been missing. Nevertheless, Captain America soon became an irreplaceable figure in the Marvel Universe and the star of THE AVENGERS.

1964 proved to be a landmark year for the Avengers in other ways as well. In issue #8 they first battled the man who would become the team's greatest enemy, the warlord from the far future, Kang the Conqueror. Kang had already appeared the previous year in the FANTASTIC FOUR in another of his guises, Pharaoh Rama-Tut. And in AVENGERS #10 he would first appear in what years later would be revealed as his final identity, as the enigmatic timelord Immortus.

In issue #9 Baron Zemo, Cap's WWII foe, enlisted Simon Williams, a business rival of Tony Stark, in a scheme to subvert the Avengers from within. Zemo endowed Williams with super-strength and near-invulnerability, dubbed him Wonder Man, and manipulated the Avengers into making him their newest member. Zemo warned Williams that without regular doses of a serum only Zemo could supply, he would die. Nevertheless, Wonder Man came to admire the Avengers, and willingly sacrificed his own life to save them from Zemo. Bravely, Wonder Man died as the Avengers watched—or so they thought. Many years later, it would turn out that Wonder Man had actually entered a death-like coma, from which he eventually awoke to become one of the Avengers' most valued members.



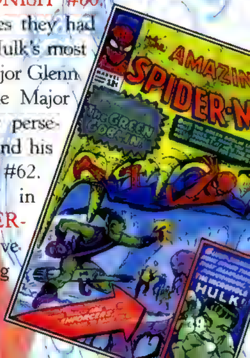
By the end of the year Captain America won his own regular series in TALES OF SUSPENSE. It was in the Captain America story in his first issue, #59, that another important figure in Avengers history first debuted: their loyal butler, Edwin Jarvis.

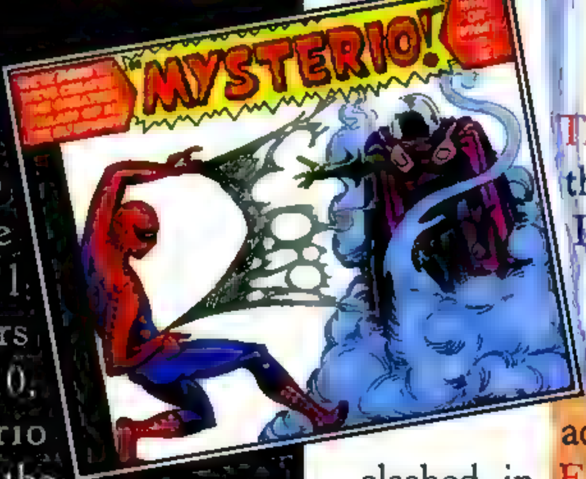
As for other Avengers, Iron Man first encountered his greatest adversary, the Mandarin, in TALES OF SUSPENSE #50. In TALES OF SUSPENSE #52 the Black Widow made her debut as a Soviet secret agent seeking to undermine Tony Stark's business empire. In issue #57 she teamed up with the outlaw archer Hawkeye against Iron Man. No reader back then would have suspected that within several years they would both join the ranks of Marvel's heroes.

Thor's once and future girlfriend, the goddess Sif, first appeared in the "Tales of Asgard" backup in JOURNEY INTO MYSTERY #102, though for the present Thor's affections remained fastened on Nurse Jane Foster. Lee and Kirby continued to build up Thor's rogues gallery, adding the death goddess Hela in #102, the Enchantress and the Executioner in #103, and the Grey Gargoyle in #107; they also first paired the memorable team of Mister Hyde and the Cobra in issue #105.

Little of note happened in Giant-Man and the Wasp's series, except perhaps the debut of the evil Black Knight, the uncle of today's heroic Black Knight, in TALES TO ASTONISH #52. The big news in that book was the return of the Hulk in his own series, by Lee and Ditko, beginning in TALES TO ASTONISH #60. Within only a few issues they had introduced two of the Hulk's most implacable nemeses: Major Glenn Talbot, the uncle of the Major Matt Talbot who today persecutes the Hulk in #61 and his archenemy the Leader in #62.

Meanwhile in AMAZING SPIDER-MAN Stan Lee and Steve Ditko were busily creating many of the web-





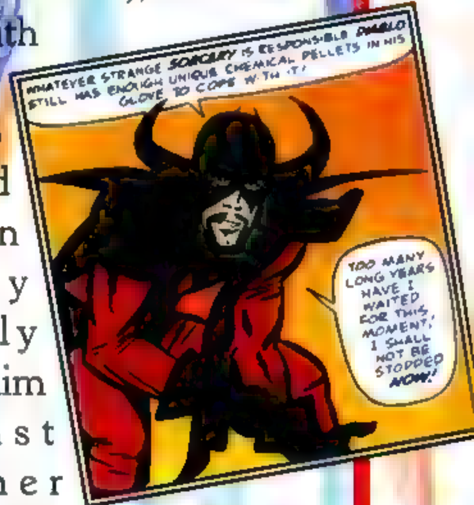
slinger's classic villains: Electro in issue #9, the original Enforcers in #10, Mysterio in #13, the original Green Goblin in #14, and Kraven the Hunter in #15. Moreover, Ned Leeds, who would years later become the original Hobgoblin, was introduced in issue #18 as a Daily Bugle reporter, and Mac Gargan, the future Scorpion, turned up as a private detective in J. Jonah Jameson's employ in #19. Newcomers Electro, Mysterio, and Kraven banded together with three more of Spider-Man's most formidable adversaries, Doctor Octopus, the Vulture, and the Sandman, to form the Sinister Six in the very first AMAZING SPIDER-MAN ANNUAL that same year. Spider-Man also first fought the Hulk in #14.

But there was one important figure in his life that Spider-Man refused to meet in 1964. It was in issue #15 that we first learned about the blind date Peter Parker's Aunt May wanted him to meet: Mary Jane Watson. We did not yet see Mary Jane, and neither did Peter, who would remain convinced for a long time that any girl Aunt May thought was right for him had to be a loser. Peter should really have trusted his aunt more!

Doctor Strange first encountered the love of his life in 1964, but he would not learn for many months that the beautiful princess of the Dark Dimension was named Clea. She was his sole ally in that surreal realm against his flame-headed foe, whom he first met in that same issue, STRANGE TALES #126: the dread Dormammu.

The Thing and the Hulk had actually first clashed in FANTASTIC FOUR #12, but the tremendous battle that every Silver Age comics fan remembers is the one they had in the FF's first two-part story, in issue #s 25 and 26. The Avengers teamed with the FF in trying to stop the Hulk's rampage through Manhattan, and in issue #28 the Fantastic Four first met the X-Men.

1964 was the year the FF first encountered Diablo (FF #30), and their feud with Namor came to an end when they secretly aided him against another new villain, the undersea warlord Attuma in issue #33. Lee and Kirby filled out the complete story of Doctor Doom's origin in the second FANTASTIC FOUR ANNUAL.

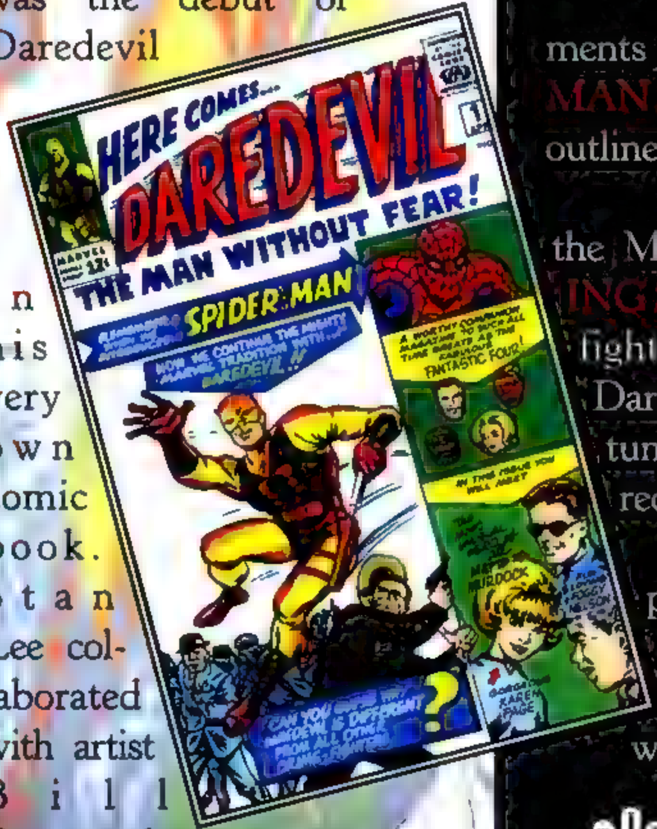


Over in THE X-MEN Lee and Kirby introduced one of the team's oldest adversaries,

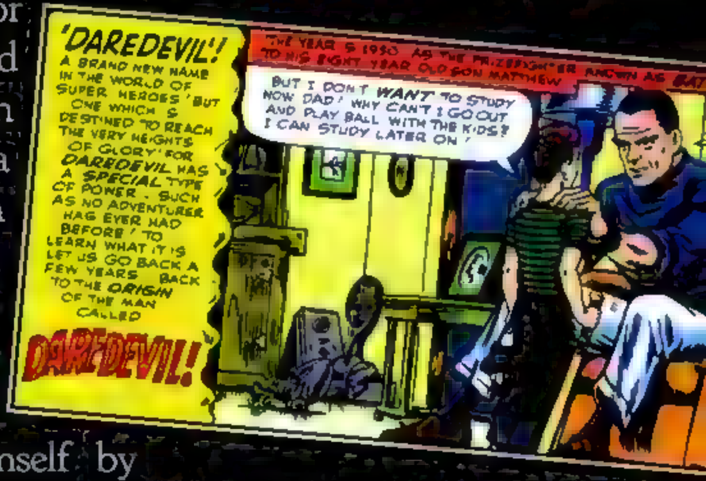
the Blob, in issue #3.

Magneto returned in the following issue as head of a new team, the Brotherhood of Evil Mutants. Its members comprised four new characters: the Toad, the original Mastermind, and two reluctant recruits to Magneto's cause—Quicksilver and the Scarlet Witch. The X-Men spent four of their six bimonthly issues that year tangling with the Brotherhood.

Along with Captain America's return, the most important event of 1964 was the debut of Daredevil



in his very own comic book. Stan Lee collaborated with artist Bill Everett, the creator of the Sub-Mariner, on the origin tale which showed how young Matt was raised by the small-time boxer, "Battling Jack" Murdock, who insisted that Matt study rather than fight like him. Jack's hopes for Matt seemed ruined when Matt saved a blind man from an oncoming truck, only to be blinded himself by radioactive waste that fell from the vehicle. But Matt discovered that the radiation sharpened his other senses to a superhuman degree and endowed him with a radar sense that more than compensated for his lost vision.



"Battling Jack" refused to throw a fight for a criminal boss called the Fixer and was killed in retaliation. Matt went on to become a lawyer with his friend Foggy Nelson, and together they hired a secretary named Karen Page, who would become Matt's girlfriend and confidante. Matt also donned the costume of Daredevil to hunt down the Fixer, who paid for his crimes when he died of a heart attack while fleeing his pursuer.

Frank Miller considerably reworked elements of this story in his DAREDEVIL: THE MAN WITHOUT FEAR, but most of the basic outlines remain intact today.

Daredevil quickly became integrated into the Marvel Universe, guest starring in AMAZING SPIDER-MAN #16 to help the web-slinger fight the Ringmaster. Throughout 1964 Daredevil wore his original black and yellow costume, which he would replace with his familiar red uniform in 1965.

In only three years Marvel had gone from publishing one super hero comic to ten. Lee, Kirby, Ditko, and the rest of the Bullpen still had yet to reach their peak of creativity, as we shall see in the next installment.

—Peter Sanderson

In 1976, Stan Lee came up with a wild idea to build

WHAT'S GOING ON?

upon the ever-expanding Marvel Universe, revisit key moments in Marvel continuity, and give the readers a chance to see how things might have turned out differently.

The premiere of WHAT IF? featured the fantastically amazing tale, "What if Spider-Man Joined the Fantastic Four?" Following that ground-breaking story, some of Marvel's most controversial and talked-about moments were looked at once more, but in a whole new light. What would have happened to Matt Murdock if he became an agent of S.H.I.E.L.D.? X-Men fans learned the terrible fate that would have befallen the children of the atom and the entire world had Phoenix not died amid the

craters of Earth's moon. Iron Man readers were taken on the adventure of a lifetime when Tony Stark remained trapped in the time of King Arthur, as first shown in IRON MAN #150. The Avengers were enslaved when Korvac defeated them. Many other alternate stories were told over WHAT IF?s original 47-issue run, but like all good things, WHAT IF? came to an abrupt end in August of 1984.

Fans clamored for a return of Uatu and the doorway he opened to the myriad of possibilities, and in 1988, WHAT IF? returned as a one-shot, returning to the days when Tony Stark first became Iron Man. The book was seen as something of a trial for bringing back a monthly WHAT IF?, and as we now know, it passed the test. In the spring of 1989, WHAT IF? returned to comic shops.

Under second series Editor Craig Anderson, then Rob Tokar followed by Marcus McLaurin, the book underwent a conceptual face-lift. Concerned that younger readers would be unfamiliar with the earlier stories of the Marvel characters, WHAT IF? now targeted more contemporary stories, and to a large extent, the approach worked. Readers were privy to alternate endings of such milestone events as The Evolutionary War, The Infinity Gauntlet, and The Age of Apocalypse. But for all the key events that were revisited, there were just as many less critical events that were portrayed as major turning points. Such incidents as Spider-Man's decision not to marry Mary Jane Watson in an alternate reality often led to the end of the universe! Heady stuff indeed! And just as often, stories appeared that had little or no grounding in Marvel's long and storied continuity. Adding to the problem was the absence of the Watcher in the pages of WHAT IF?, following his disgrace in FANTASTIC FOUR #400, and leading some wry observers to ask, "What if the Watcher were still in What If?" Clearly, a tune-up was in order.

Longtime X-FACTOR editor Kelly Corvese took over the book in January, 1996. Immediately, he began thinking of ways to reinvigorate the book. "I wanted to get back to the heart of what WHAT IF? is about, and that's re-examining pivotal events in the lives of our characters: events that have shaped not only the history of the Marvel Universe, but the personality make-ups of the characters as well. I think the characters are the most important part of Marvel Comics."

Corvese felt the weakest part of WHAT IF? was that it seemed to focus on how events in the Marvel Universe changed

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in alternate realities, rather than how the people changed. "If, for example, Peter Parker never became Spider-Man, then we should be examining not what the Marvel Universe would be without Spider-Man, but rather what Peter Parker would be without Spider-Man." He likens the book to the hit "Age of Apocalypse" storyline that ran in the X-books during the first part of 1995.

"We had a chance to see how Cyclops would have turned out had he grown up without the tutelage and father-figure of Charles Xavier, and we got to see how Havok's resentment of his older brother would have blossomed out of control had the X-Men not been a part of their lives. That kind of stuff was the heart of The Age of Apocalypse, more so than the battles that were fought. How the characters were changed by circumstance, rather than how one circumstance might lead to a bunch of different circumstances."

Corvese was then faced with the daunting task of how to convey such a subtle change in approach to the book. The first thing he wanted was to make these alternate realities as alien and different from the world we know as possible, while still being recognizable. After looking at the straightforward approach to Marvel Universe landmarks and settings in most of the line, Corvese decided WHAT IF? should go with a darker, moodier, "X-Filesish" style, with strange lighting and eerie architecture.

"We're basically looking at these stories as the dark side of the coin." Alluding to the upcoming issue #88, he explains, "Rather than examining what would have happened to Peter Parker if he, say, joined the Defenders after being bit by the spider, we're instead examining what would have happened if instead of getting his great super-powers, he got radiation sickness." In regards to that story, entitled Arachnomorphosis, he says, "These are the same characters, but their circumstances are darker, grittier than they are here. Peter Parker doesn't have the reasons to be so happy-go-lucky. The circumstances of this story have caused the characters not to be the nice people like they are in the Marvel Universe, but they're still our characters. Not to give any-

thing away, but in Arachnomorphosis, Peter Parker is a pretty bitter guy, nothing like the kid with a heart of gold we've come to know. And still, his motivation through the story is fairly consistent with the hero of our reality."

"We've got a story coming up," Corvese goes on to explain, "in which Cyclops and Havok were never orphaned (issue #90). On the one hand, they instead have a loving family, which is good, but on the other hand, they have to deal with these strange, emerging powers without an Xavier to help them out. These guys experience a much more intense rivalry than what they were able to settle as adults in our reality. Why would it be darker than the one we know?"

The darker tone of the stories demanded a change in the look of the book. Artists such as Frank Teran (of PUNISHER fame) and Ariel Olivetti have been lined up to help redefine WHAT IF? for the issues that will follow. Fans of the book will also instantly notice a drastic change to the cover: Gone are those familiar "What If...?" phrases that have graced the book since its inception. "We felt like we were getting somewhat restrictive, going with the tag line," says Corvese. "Some of the cover copy was beginning to sound pretty ridiculous and clunky. Also, I hated seeing the stories we're working on encapsulated into a sentence that might turn people away from the book instead of giving it a chance. I mean, who would want to buy 'What If Spider Man got Radiation Sickness?' That sounds like a premise for a bad episode of Dr. Kildare."

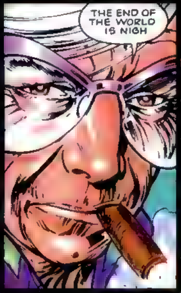
WHAT IF is also receiving a logo face-lift. "We'll be going with a somewhat subtler logo, and we're adding the word 'Starring:' so we can add the logo of the character we're spotlighting that month. Hopefully, we'll be able to get fans of that character to give the book a try. I think they'll like what they see."

Future issues of WHAT IF? will include a Fantastic Four story, and what Corvese describes as a "very different, very shocking Wolverine story." Indeed, aesthetic changes aside, the future of WHAT IF? looks very bright.

By Matt Idelson

CLAN ENCOUNTERS

Article by Stephen Vrattos



They are an 800-year-old super-powered family, living secretly among mankind yet separately from one another. One's hyper-senses relegate him to a sensory deprivation chamber. Another spends most of his time as a bestial blue behemoth unable to control his transformations. And yet another is an electronics genius who bears an uncanny resemblance to Woody Allen. They are ClanDestine and like every loving family, they get along best when away from each other.

CLANDESTINE X-MEN

For centuries they have done nothing but indulge their individual whims. Their powers are merely a means to gaining power, wealth, or whatever selfish desire they have. Ironically, the unselfish wishes of the Clan's two youngest members—aspirations of becoming super heroes—are what finally reunites the family after eight centuries. Unfortunately, that time has done nothing to end the familial squabbling. If anything, it has only served to heighten the problem.

Enter the X-Men, once a band of strangers now joined by a microscopic deviation in their genetic structures, giving them amazing powers. They are a melting pot of of races and religions united with a single purpose: mutant and human coexistence. On paper, there is no group more likely to be disjointed. In actuality, there are few genuine families that are closer, more selfless or more loyal.

Can these two teams share an adventure together without driving each other crazy?

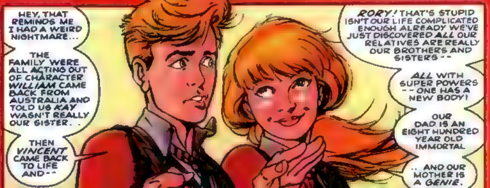
Readers will get a chance to find out this August when the first issue of the ClanDestine/X-Men limited series hits the stands. The two-issue 48-page series is written and penciled by ClanDestine creator Alan Davis, inked by Mark Farmer and colored by Joe Rosas. Each issue includes a wraparound cover by the team as well.

The story picks up where Alan's stint on ClanDestine left off with issue #8. The members of ClanDestine have, until recently, remained hidden from other super-powered individuals in the Marvel Universe. While this has been true for the most part, this story will reveal an instance in Charles Xavier's past when he met Aunt Gracie and Kay Cera of the Clan. The meeting occurred in the days when Xavier was bumming across Europe long before he founded the X-Men. He helped the two psionic clan members repel Synraith, an alien entity intent on entering and conquering our dimension. In ClanDestine/X-Men, the entity has returned and intends to have its revenge on those who defeated it previously.

The first book of the series is "a parallel development story" as assistant editor Ben Raab called it. It reintroduces the ClanDestine characters to the audience, setting up each team individually, as well as the domino-like effects that draw them together. The teams finally meet at the end of the first book.

When they meet, however, all manner of strangeness occurs. The "alien Lovecraftian Chthulu," as Davis described Synraith, poses far more than a physical threat to our heroes. The dangerous secrets it possesses are part of the mystery that both teams will have to discover before they tear each other apart.

Editor in Chief Bob Harras originally offered Davis a job with the X-Men after his departure from ClanDestine. Davis declined, but Harras continued his pursuit of the artist. "I'm sure I sounded scurrilous knocking back offers of work," Davis remarked.



Finally, Harras came up with the offer of teaming up Davis' creation with the X-Men. The offer knocked Davis off his feet. It seemed so unbelievable that he needed some time to catch his breath. Fortunately for the fans, Davis agreed to the offer.

Ironically, when Davis created ClanDestine, Bob allowed him to use the X-Men for the series' first issue, if he so desired. Although it was always his intention to guest-star Marvel's team of mutants further along in the book's run, that appearance was not scheduled until well into the planned third year. Davis wanted to slowly introduce the Clan into the Marvel Universe. After all, 800 years of selfish ideology in the minds of the Clan's members takes a bit of time to change. Davis felt that the Clan would be overwhelmed by the X-characters if they were to appear before the new team had a chance to establish themselves.

In fact, it is this selfishness on the part of ClanDestine that allows Synraith to establish a link to our world in the early 1500s, when the Clan was exploring the New World. Aunt Gracie—a member referred to, but never seen in the original series—utilized her powers for the first time during a battle with Cortez and his Conquistadors. The selfish and irresponsible use of her power is what establishes the link to Synraith's dimensional plane.

What can readers expect from this inaugural meeting of two teams so different from each other?

"Lots of battles," Davis promised. "Lots of people hurt, lots of violence. Massive gratuitous violence, but it's all done in the best possible taste, not graphic or bloodthirsty.

"That's the wonderful hypocrisy of all this," he explained. "You can have these two super-strong characters knocking the stuffing out of each other and not really be hurt."

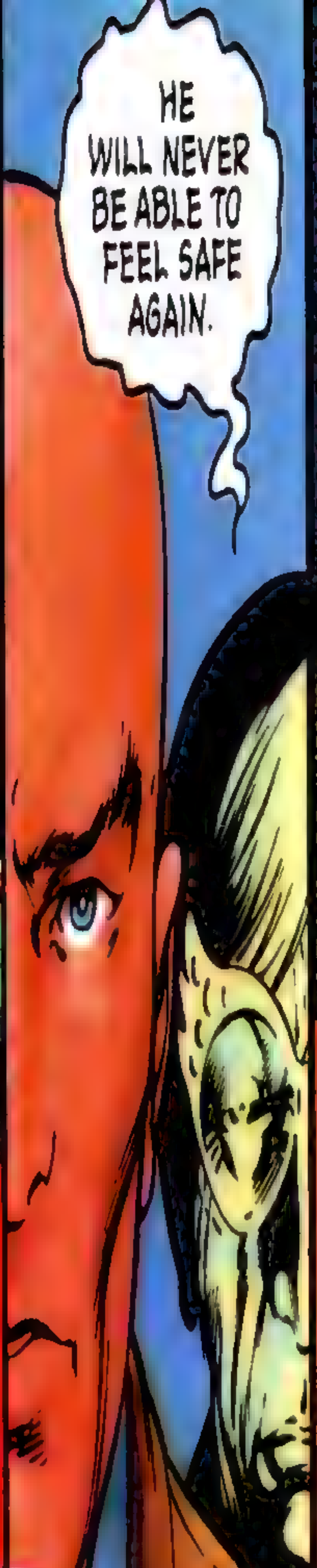
One of those battles pits a gigantic blue and out-of-control Walter against Juggernaut and Sabertooth. But where did those two nasties come from? How is it possible for Dominic to be battling a Wolverine with a fully restored adamantium skeleton? Why is Storm strangely attracted to Newton? Or Gambit to Samantha, for that matter? And why, in the midst of battle, does Shadowcat find it imperative to equip Rory and Pandora with new costumes? This is merely a part of the weirdness and fun that happens when the two teams meet.

"The goal of this series was just to have fun," Raab explained. "We wanted to do a two-issue story that was just an adventure, the kind the X-Universe hasn't had in a long time. Something without the heavy drama, so to speak, of the human/mutant crisis or

Onslaught. Just something self-contained and fun."

Fun and exciting undertakings are what Davis—the man who made the Crazy Gang members of Excalibur for a time—does best. But Davis, who is recognized as one of comics' premiere creators and fan-favorites, does not see himself as a "team player" much to the surprise of Assistant Editor Raab, who worked with him closely on ClanDestine/X-Men.

"I'd say everything to the contrary," Raab explained.



"Admittedly, this is a project where we wanted to do what (Davis) wanted to do. It was treated in a special way, because Alan is one of the more respected creators in the industry. When we have the opportunity, we like to give the creators a little more control. I'm sure that if it was a monthly grind, it would be a different kind of situation, but since it is a two-issue thing, we were certainly willing to trust Alan's instincts and give him the key to the kingdom. We knew he wouldn't let us down.

"I haven't worked with him on a regular basis so I don't know what it's like, but I'm sure he has the same level of professionalism. I'd be surprised if he didn't. He is not difficult, in any sense of the word, to work with. Everything is very professional. Thumbs up to Alan."

CLAN ENCOUNTERS

Don't ask me why we protect a world that hates and fears us. We just do it. And that's enough.
X-MEN
MARVEL COMICS
Putting the Character Back in Comics
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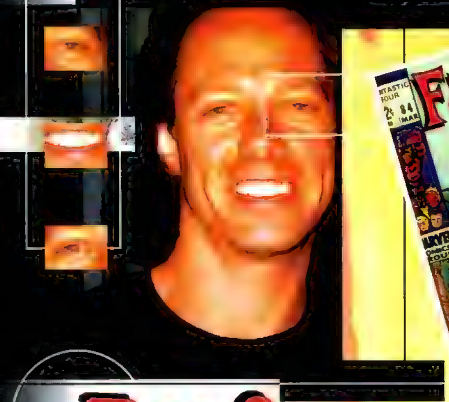
MARVEL MEMORIES



TIM SALE

is considered one of current comics' greatest story-tellers, taking full advantage of the use of light sources and shadows. His work on THIEVES WORLD, DC's CHALLENGERS OF THE UNKNOWN and BATMAN, LEGENDS OF THE DARK KNIGHT HALLOWEEN SPECIALS had not gone unnoticed by the halls of Mighty Marvel. This, of course, has led to Tim's fan-favorite work on the SAVAGE HULK SPECIAL and the WOLVERINE AND GAMBIT limited series.

TIM SALE, DO YOU REMEMBER YOUR FIRST MARVEL COMIC?

"My first Marvel Comic was FANTASTIC FOUR #84. I remember buying it right off the rack. In fact, FF #84-87 are some of my all-time favorite comics. I think they were based on the series, the Prisoner, which was on TV at the time and starred Patrick McGoohan.

"Basically, Reed, Sue, Johnny and Ben go to Latveria and Dr. Doom does something to them that takes away all of their powers. They get hypnotized and then are free to walk around this quaint country. No one notices them. No one pays any attention to them. They're prisoners. It's funny, I even seem to remember a Bullpen Bulletin referring to it being a story inspired by Number Six.

"In the end of the FF story, though, Doom just lets the team go, having grown tired of the game. Even today, the story and the art stands on its own as one of the great FF epics. I think it's probably the last real message Stan and Jack made regarding the team."

WHAT WAS YOUR FIRST MARVEL WORK?

"My first work at Marvel was in EXCALIBUR #75. I penciled and inked an 8-page Nightcrawler story called "A Demon Went To Church On Tuesday."

TIME SLIP

TIME SLIP offers the chance to see how the original Marvel Universe characters would look if first designed by today's hottest creators.

IT'S 1963 AGAIN... AND STAN LEE HAS JUST HAD A NEW IDEA!

THIS TIME: A COMIC BOOK FEATURING A MAN DRIVEN TO ENTER THE INVISIBLE WORLDS BEYOND OUR REACH. A SORCERER SUPREME. A MASTER OF THE MYSTIC ARTS. THE MAGE CALLED DOCTOR STRANGE.

Your name is Dennis Calero. You've painted MAGIC: THE GATHERING cards and graphic novels, the GAMBIT & ROGUE Marvel press poster, and continue to be one of the foremost comic colorists in the industry with your studio, ATOMIC PAINTBRUSH. But this is different. This is Stan "The Man" who's talking to you. And Marvel Comics is about to be born.

"Now, Dennis. This is how it works. Dr. Stephen Strange is a brilliant surgeon. Far and wide it is thought that his hands themselves can perform modern miracles. But he doesn't have the humility of a healer. He is ruled by his own greed. His pride and lack of compassion will put him on a road that ultimately leads to ruin.

"One night, after having had too much to drink, Strange is in an auto accident. And while he appears unscathed by the process, the truth is, there's a large amount of almost invisible neurological damage, meaning the once-brilliant surgeon will never operate again.

"His world destroyed, Strange finds solace by taking up the life of a vagrant, walking the streets, a derelict. But one day, as fate would have it, Strange hears of an obscure temple in the Tibetan mountains, and of its master, the Ancient One, a wise old monk said to be able to heal any wound.

"Strange, humbled by his time on the streets, yet desiring the life he once had, goes in search of this master only to become the Ancient One's disciple, something greater than he'd ever dreamed.

"He is shown amazing new worlds and becomes the defender of this realm from the dark forces that would invade from the shadows. And where once he saved lives for his own greed, he now, without any thought for himself, performs amazing new miracles of arcane mystery to save the soul of the collective world. He has become the Master Of The Mystic Arts."

Now Dennis, I want to see sketches this afternoon, and a finished Doctor Strange piece tomorrow!"

DOCTOR STRANGE TM & © 1996 Marvel Characters

THE COUNTDOWN BEGINS NOW!
Liefeld
Lee
IN FOUR MONTHS, JIM LEE & ROB LIEFELD RETURN TO MARVEL!
The Fantastic Four, Captain America, Iron-Man & The Avengers in all new all-different stories.
BUT WHAT DOES ONSLAUGHT
HAVE TO DO WITH IT?
FIND OUT THIS AUGUST IN
ONSLAUGHT:
MARVEL UNIVERSE &
IN SEPTEMBER WHEN JIM & ROB RETURN
ONSLAUGHT

ON SALE AUGUST 7

DAREDEVIL No.357

KARL KESEL/CARY NORD/MATT RYAN

With DD held captive by a mysterious villain, Foggy alone must defend Mr. Hyde! Can the Fogster prove Hyde's an innocent man or is he a dead man walking? DAREDEVIL is back in style with the new creative team of Karl (SPIDER-BOY) Kesel and WIZARD "Up and Comer" Cary (BRUCE WAYNE: AGENT OF S.H.I.E.L.D.) Nord!

ONSLAUGHT: MARVEL UNIVERSE

Wraparound Cover By ADAM KUBERT & DAN GREEN

SCOTT LOBDELL & MARK WAID/ADAM KUBERT/DAN GREEN

Marvel's classic heroes wage war with Onslaught! The mutants fought valiantly, but now they're ground into paste! But wait, who's that stepping out of the mist? It's the assembled might of the Avengers, the Hulk, the Fantastic Four and more! But can even the world's greatest warriors stop the combined power of the Sentinels, Post, Holocaust and Onslaught before nuclear death rains from above? This is it: the 48-page, no-ad finale that wraps up the coolest story since "Age of Apocalypse."

MARVEL VERSUS DC No.2 (OF 4)

PETER DAVID/CLAUDIO CASTELLINI & DAN JURGENS/
PAUL NEARY & JOSEF RUBINSTEIN

Available again! A second printing of the clash that made the front page of USA Today!

MARVEL VERSUS DC No.3 (OF 4)

RON MARZ/CLAUDIO CASTELLINI & DAN JURGENS/
PAUL NEARY & JOSEF RUBINSTEIN

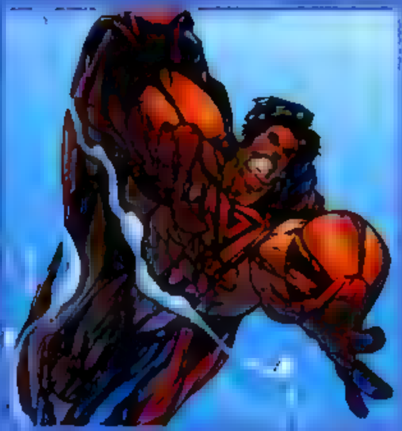
Available again! The main events which determined the #1 universe in comicdom!

PRIME No.11

COVER BY HUMBERTO RAMOS

KEITH GIFFEN/AL RIO

Keith Giffen Enters Prime Time! One of the top writers in comicdom turns up the fun-o-meter with a good old-fashioned, self-contained, solid read for veteran and new fans! What in the world does Giffen have cooked up for the Ultraverse's ultimate hero? Look for the cool cover by Humberto Ramos to find out! "PRIME has long been regarded as one of the strongest of the Ultraverse titles...and that trend still continues." (COMIC SHOP NEWS)



ON SALE AUGUST 14

FANTASTIC FOUR: THE LEGEND

VARIOUS

A special 48-page one-shot celebrating the world's greatest super team, the Fantastic Four! Marvel continues the celebration of its 35th anniversary with gala celebrations of their hall-of-fame heroes! This is the official source for the complete lowdown on the FF's most amazing adventures, worst enemies, top allies, the Baxter Building & Four Freedoms Plaza, love lives, roster changes and more!

GHOST RIDER No.78

IVAN VELEZ JR./SALVADOR LAROCCA/SERGIO MELIA

The debut of Ghost Rider's new costume and bike! Plus: an important link to GR's origin is revealed and Danny is given the choice to stop being the Spirit of Vengeance! Will the curse be passed to another? Find out in this status-quo shattering issue!

INCREDIBLE HULK: HERCULES UNLEASHED

PETER DAVID/MIKE DEODATO JR.

In the Aftermath of Onslaught, the Avengers are missing—and everybody blames the Hulk! And now the wild god known as Hercules demands answers from the jade giant! Hey Herc, no one demands anything from the Hulk! Maybe these two mastodons can settle this over tea. Or maybe they're going to powerslam each other all over this 48-page one-shot! It's a spine busting championship bout, brought to you by the terrifying tag-team of Peter David and Mike Deodato Jr.!

THOR: WORLDENGINE Trade Paperback

WARREN ELLIS/MIKE DEODATO JR.

Collected for the first time: THOR #491-494, the acclaimed story arc by Warren (EXCALIBUR) Ellis and the AVENGERS' Mike Deodato Jr.! This is the adventure that rocketed the Thunder God into WIZARD's "Pick" list for months and inspired publications like FAN to exclaim, "Not since the days of Walt Simonson has there been this much buzz about the blonde Avenger."

ON SALE AUGUST [illegible]

INCREDIBLE HULK No.446

PETER DAVID/ANGEL MEDINA/ROBIN RIGGS

The FF and the Avengers are missing, and guess who the public—and the Pantheon—are blaming? You guessed it, the Hulk's a scapegoat again! But an extremely ticked off Hulk has been there and done that. Now he's mad as heck, and he's not going to take it anymore!

MARVEL HEROES & LEGENDS

WRAPAROUND JAM COVER

HALL-OF-FAME CREATORS RETURN TO MARVEL'S CLASSIC CHARACTERS!

A who's who of veteran pencilers (Steve Ditko, Gene Colan, John Buscema, Neal Adams & John Romita Sr.) and inkers (Terry Austin, Tom Palmer, Bill Reinhold, Al Milgrom & Joe Sinnott) team up for all-new takes on the X-Men, the Fantastic Four, the Avengers, Daredevil & Spider-Man! And if that's not enough, the whole shebang is written by Fabian Nicieza and Stan "The Man" Lee! It's a once-in-a-lifetime, no-ad, 48-page, one-shot blockbuster! "Silver Age fans rejoice!" (WIZARD "Picks") "Don't miss out on this unique tribute to the men responsible for some of today's most popular comic book heroes." (COMIC SHOP NEWS "Hot Picks")

PUNISHER No.12

JOHN OSTRANDER/TOM LYLE/ROBERT JONES

Punisher targets a terrorist coalition with ties to the X-Men foes, the Friends of Humanity! What is their agenda, and how are they linked to the anti-mutant extremists?

ULTRAFORCE No.11

COVER BY MIKE DEODATO JR.

LEN WEIN & DAN SHAHEEN/MIKE DEODATO STUDIOS

& THE PANDER BROTHERS

What secret lurks in UltraForce headquarters? Only Specimen 13 knows! Plus: Ghoul becomes a cabby in a story featuring art by GRENDEL's the Pander Brothers! It's two tales for the price of one, wrapped in a cover by Mike Deodato Jr.!

ON SALE AUGUST [illegible]

2099: WORLD OF TOMORROW No.2

BEN RAAB & JOE KELLY/PASCUAL FERRY

Spider-Man 2099 investigates a newly risen kingdom which may be Doom's new Latveria! Plus: X-Nation contacts a race with ties to the X-foes known as the Phalanx!

ALL-NEW EXILES No.11

COVER BY MICHAEL GOLDEN

PHIL CRAIN/JOHN FANG/BRUCE MCCORKINDALE

LAST ISSUE! A major turning point for the Ultraverse's "non-team!" The hunt for the Exiles ends where it began: Ground Zero, the half of New York they're accused of destroying! And if blood-thirsty bounty hunters aren't enough, now the monstrous Maxis attacks! Is this the Exiles' last stand? Well, at least they get to go out in style with a cover by Michael Golden!

AVENGERS: THE LEGEND

VARIOUS

A special 48-page one-shot celebrating the Earth's Mightiest Heroes, the Avengers! This is the official source for the complete lowdown on the Avengers' most fiendish foes, the Quinjets, fallen allies, inter-squad romances, the Avengers Mansion, rival teams, greatest battles and more! Jarvis says,

MARVEL FANFARE No.2

TBD/STEVEN B. JONES/MIKE WITHERBY

The return of the all-new Fantastic Four: Wolverine, the Hulk, Ghost Rider and Spider-Man! They stepped up to the plate back in the classic FANTASTIC FOUR #347-349; now the dream team joins forces once again!

MARVEL HEROES

SILVER SURFER No.121

GEORGE PEREZ/SCOT EATON/DON HUDSON

The Surfer battles the Uni-Lord for control of his own body!

SENSATIONAL SPIDER-MAN No. 9

TODD DEZAGO/MIKE WIERINGO/RICHARD CASE

Is it a boy or a girl? The sex of Peter & Mary Jane's baby is revealed! Plus: Spidey has to stop the threat of the newly augmented Swarm! This issue has it all: Onslaught fallout, hot Wieringo art, a tasty secret revealed and buckets o' bees!

AMAZING SPIDER-MAN No. 416

TOM DEFALCO/MARK BAGLEY/LARRY MAHLSTEDT

How will Spider-Man deal with the results of the Onslaught war? And will Peter dodge the axe when J. Jonah Jameson "downsizes" the Daily Bugle? Find out in Spidey's big Onslaught aftermath issue!

CARNAGE: IT'S A WONDERFUL LIFE

DAVID QUINN/KYLE HOTZ

The Symbiotic Psycho Cuts Loose In A New One-Shot With Ravencroft shutting down, John Jameson attempts to imprison Carnage in his own twisted mind, but when the tables are turned, it's the inmate who takes control of the asylum! The demented duo of David Quinn and Kyle (CARNAGE: MINDBOMB) Hotz take you on a V.I.P. tour through the psyche of the sicko who makes Hannibal Lecter look like Mr. Rogers!

SPIDER-MAN: THE LOST YEARS

Trade Paperback

COVER BY JOHN ROMITA JR.

J.M. DEMATTEIS/JOHN ROMITA JR./KLAUS JANSON

Re-presenting the critically acclaimed limited series that revealed the secrets of Spider-Man's past! Lost in the heartland, the exiled Ben Reilly and Kaine find happiness—but will their own inner demons destroy it forever? Plus: a new cover by John Romita Jr.! Exploring the missing years of Spider-Man, this 96-page volume is a perfect companion piece to the new limited series, SPIDER-MAN: REDEMPTION.

SPIDER-MAN: REDEMPTION No. 2 (OF 4)

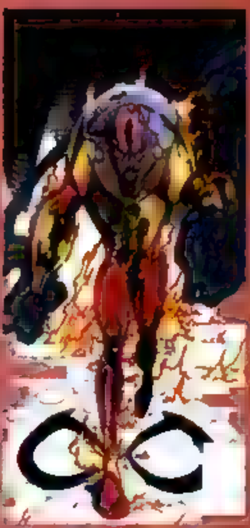
J.M. DEMATTEIS/MIKE ZECK/BOB McLEOD

The creative team of "Kraven's Last Hunt" continues a new Spider-Man saga! As Kaine's degeneration increases, so too does his madness—driving him to take the Wall-Crawler to the place where it all began: the lair of the Jackal! Can Spidey bring himself to end the threat of Kaine once and for all?

UNTOLD TALES OF SPIDER-MAN No. 14

KURT BUSIEK/PAT OLLIFFE/AL VEY

The Scorcher (last seen in UNTOLD TALES OF SPIDER-MAN #1) is back, and boy, is he steamed! "Check out UNTOLD TALES OF SPIDER-MAN by Kurt Busiek—one of the best comics currently on the planet!" (WIZARD)



THE ADVENTURES OF SPIDER-MAN No. 7

NEL YOMTOV/ALEX SAVIUK

The Kingpin's back to chow on the Big Apple! But Spidey's got a tougher problem: Mary Jane! A self-contained, 99 cent Spidey comic—fandom's wish is our command!

AMAZING SPIDER-MAN '96

TOM DeFALCO & FABIAN NICIEZA
RON FRENZ & STEVE LIGHTLE
JOHN ROMITA SR. & AL WILLIAMSON

Two titanic tales of Spider-Man's past, told by two classic creative teams! First, a young Peter Parker is ready to commit himself to Gwen Stacy, but Kraven the Hunter and Norman Osborn begin a war that may tear them asunder! Then, newlyweds Peter & Mary Jane are stalked by Dead-Maker, a foreign super-weapon with secret ties to Spidey's S.H.I.E.L.D. agent parents! If you like UNTOLD TALES OF SPIDER-MAN (and who doesn't?), then you'll love this 64-page funfest!

GREEN GOBLIN No.1

PRISMATIC FOIL-STAMPED COVER
TOM DeFALCO/SCOTT MCDANIEL

Available again! Now that it's over, experience the beginning of the Goblin's wild ride!

GREEN GOBLIN No.13

TOM DeFALCO/JOSH HOOD/DEREK FISHER

FINAL ISSUE! In the aftermath of Onslaught, a powerless Phil Urich is stalked by a figure from the original Green Goblin's past—and comes to a decision about his career as a super hero! The most off beat last issue ever!

SPIDER-MAN No.73

HOWARD MACKIE/JOHN ROMITA Jr./AL WILLIAMSON

In the ashes of Onslaught, the crimelords of the Marvel Universe gather! Now only Spidey can stop the new, mysterious villain known as Fortunato!

ON SALE AUGUST 28

SPECTACULAR SPIDER-MAN No.239

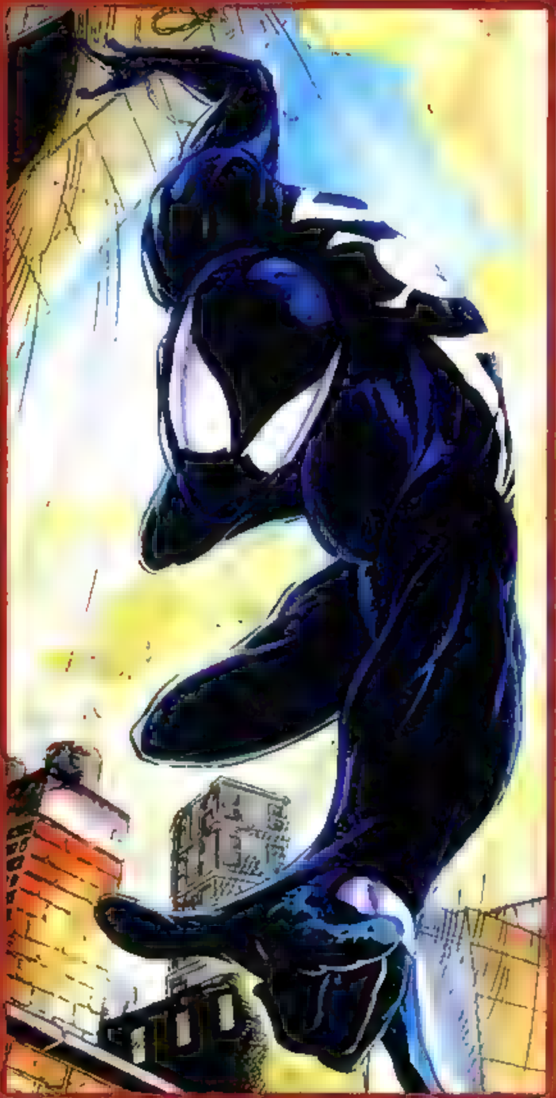
TODD DEZAGO/LUKE ROSS/JOHN STANISCI

New penciler Luke Ross joins the Spider team! Both SPECTACULAR and a classic foe get revamps as Spidey battles an army of reptiles and the resurrected, savage and now-intelligent Lizard!

IRON FIST No.2 (of 2)

JAMES FELDER/ROBERT BROWN/
REY GARCIA

Iron Fist faces his greatest challenge at the hands of the merciless Steel Serpent! Can Danny Rand rise to the challenge, or will he—and the hidden city of K'un L'un—fall? Concluding events from SPIDER-MAN UNLIMITED #13, this new limited series hits harder than Bruce Lee!



VENOM: THE HUNGER No.3 (of 4)

LEN KAMINSKI/TED HALSTED/
SCOTT KOBLISH

He's free from the laboratory of the demented Dr. Payne; now Eddie hunts his hunger-crazed symbiote! If he can't cure it, he has to kill it! Featuring a last page that'll have them talking for years to come!

CABLE No.36
JEPH LOEB/IAN CHURCHILL/SCOTT HANNA

Death by techno-virus?! With the tragic climax of Onslaught—and Blaquesmith's apparent demise—Nathan faces his own personal hell as his body turns against him! Will the curse that has plagued Cable's entire life finally consume him?

UNCANNY ORIGINS No.2
GLENN HERDLING/DAVE HOOVER/BILL ANDERSON

The true story of Magneto's only son, Quicksilver! With a 99-cent price tag and "friendly" animation style art This self-contained tale will hook you in a flash!

UNCANNY X-MEN No.337
SCOTT LOBDELL/JOE MADUREIRA/TIM TOWNSEND

In the aftermath of Onslaught, the X-Men try to pull together the pieces of their shattered lives. But there's no rest for the weary when Bastion prepares to make his move as he unleashes the full force of Operation: Zero Tolerance! It's an all-new, all-different world for the children of the atom, and it all starts here!

WOLVERINE No.101
LARRY HAMA/ADAM KUBERT

Available again! The X-Men encounter the all-new, all-feral Wolverine!

X-MEN 2099 SPECIAL No.1
COVER BY THE BROTHERS HILDEBRANDT
VARIOUS

Available again! The future's X-Men in a 64-page one-shot!

X-MEN FIRSTS
COVER BY TIM SALE
VARIOUS

Available again! The first appearances of Wolverine, Rogue, Sinister and Gambit!

THE ADVENTURES OF THE X-MEN NO.7
RALPH MACCHIO/BEN HERRERA/GREG MARTIN

Sabertooth strikes! Can the X-Men help soothe the savage beast, or will Victor Creed's animal instincts force a fracas?

CABLE & X-FORCE '96
JOHN FRANCIS MOORE/LUKE ROSS/ROB HUNTER

Recipe for disaster: start with Cable's mutant militia, add a fugitive cyborg, throw in pursuing Shi'ar guardsmen, pour the mess into the X-Men's Danger Room—then shake and bake! Garnish with X-MEN 2099's John Francis Moore and Luke SPECTACULAR SPIDER-MAN Ross. A kid-tested, mother-approved, 64-page treat!

GENERATION X No.20
SCOTT LOBDELL/CHRIS BACHALO/MARK BUCKINGHAM

Banshee and the White Queen must protect the kids from the international threat of Operation: Zero Tolerance, but even an overseas exile may not be enough to escape the grasp of Bastion! And yes, Chris Bachalo is back, baby!

PROFESSOR X & THE X-MEN No.12
ART HOLCOMB/NICK GNAZZO
IAN AKIN

It's a rumble in the jungle when the X-Men travel to the Savage Land, the secret Jurassic world ruled by Ka-Zar!

X-FACTOR No.127

HOWARD MACKIE/JEFF MATSUDA/AL MILGROM

Mystique steps from the shadows and reveals her political and personal plans as she's forced to use her powers as never before!

X-MEN/CLANDESTINE No.1 (of 2)

ALAN DAVIS/ALAN DAVIS & MARK FARMER

Alan Davis unites the two most mysterious teams of all! One's a family of freaks that the world fears and hates. So's the other! Artist extraordinaire Alan Davis combines the team he created with the mutants he hasn't drawn since his days on EXCALIBUR! You want 48 pages (with no ads!) of mirth, mutants and magnificent art? Then look no further and say no more!

EXCALIBUR No.102

WARREN ELLIS/CASEY JONES/TOM SIMMONS

The Onslaught war is over, but how will Excalibur carry on? This character-driven issue, dealing with the ramifications of Onslaught, is a great place to find out!

ONSLAUGHT: X-MEN GOLD

22K GOLD COATED EMBOSSED WRAPAROUND COVER

The Marvel Limited collection returns with the ultimate keepsake of the hottest story of 1996! Each copy of ONSLAUGHT: X-MEN is now graced with a 22k gold embossed wraparound cover! Limited to only 2,500 printed pieces, each issue comes individually numbered and bagged with a certificate of authenticity!

THE ROAD TO ONSLAUGHT

VARIOUS

The inside, hush-hush, behind-the-scenes look at the creative process leading to the phenomenon known as Onslaught! Gasp at the early ideas of Scott Lobdell and Mark Waid! Gape in awe at the character designs by Joe Madueira! Giggle at Bob Harras as he tries to control the run-away monster! Find out how comicdoms top creators concocted this fan-fave saga!

WHAT IF? No.90

TODD DEZAGO/JAMES DALY

"What if Cyclops and Havok were never orphaned?" Mutant brothers Scott and Alex Summers battle a world that hates and fears them—without the guidance of Professor X and the Uncanny X-Men!

X-MAN No.20

TERRY KAVANAGH/STEVE SKROCE/BUD LAROSA

Through the ruins of Onslaught, Nate desperately searches for Threnody. Little does he know she's already safe—in the massive arms of the Hulk's foe, the Abomination!

X-MEN No.54 COLLECTOR'S EDITION

PRISMATIC ETCHED HOLOGRAM COVER

The Marvel Limited collection presents a commemorative edition of the shocker that revealed Onslaught's secret! Each copy of X-MEN #54 now comes equipped with a prismatic etched hologram cover! Limited to only 7,500 pieces, each issue comes individually numbered and bagged with a certificate of authenticity!

X-MEN No.57

MARK WAID/ANDY KUBERT

The children of the atom have fled the X-Mansion, and the forces of Bastion's Operation: Zero Tolerance are closing in!

X-MEN: THE RISE OF APOCALYPSE No.1 (of 4)

TERRY KAVANAGH/RICK LEONARDI/CAM SMITH

REVEALED: THE ORIGIN OF THE X-MEN'S GREATEST FOE, APOCALYPSE! 5,000 years ago En Sabah Nur, the world's first mutant, was born into slavery. But before he rises to power, he must face the mysterious Ozymandias (recently seen in UNCANNY X-MEN #332 and WOLVERINE #101)! Apocalypse has attracted massive attention with his involvement in the lives of the X-Men in popular tales like "Age of

Apocalypse" and THE FURTHER ADVENTURES OF CYCLOPS AND PHOENIX. Now his secrets are revealed in a limited series that will be considered a "must buy" for fans of the mighty mutants!

WOLVERINE No.106

LARRY HAMA/VAL SEMEIKS

Wolverine comes closer to reclaiming his humanity, but Elektra may be forced to sacrifice her own!

WOLVERINE '96

COVER BY MICHAEL GOLDEN

JEPH LOEB/ED McGUINNESS/JON HOLDREDGE

Someone's stolen Japan's most powerful weapon: the mighty Red Ronin! Now Wolverine, Yukio and Sunfire must unite to prevent the total destruction of the Far East! This 64-page, sumo-sized story features the words of Jeph (CABLE) Loeb, the debut of talented newcomer Ed McGuinness and a cover by Michael Golden!

X-FORCE No.59

JEPH LOEB/ADAM POLLINA

If you thought Cable's band of rogue mutants had it rough before, wait till you see what happens as they prepare to face the insidious threat of Operation: Zero Tolerance!

X-FORCE/YOUNGBLOOD

ERIC STEPHENSON/STEPHEN PLATT/MARLO ALQUIZA

Marvel's Mutant Militia and Image's Finest Superteam Unite! Rocketing from the pages of July's YOUNGBLOOD/X-FORCE crossover, Cable and company collide with Shaft and his squad! Youngblood returns to the Marvel Universe to join X-Force in a war against the returned maniac called Mojo! Can Longshot and Dazzler help turn the tide to the good guys' side?

X-MEN: PRYDE & WISDOM NO.2 (of 3)

WARREN ELLIS/TERRY DODSON/KARL STORY

Straight from the pages of EXCALIBUR: Kitty Pryde and Pete Wisdom are on their own and in a whole bunch of trouble! Brought to you by the creative team behind STORM!

X-MEN VS. BROOD: DAY OF WRATH NO.2 (of 2)

WRAPAROUND COVER BY BRYAN HITCH & PAUL NEARY

JOHN OSTRANDER/BRYAN HITCH/PAUL NEARY

Concluding the spine-tingling thriller! The X-Men discover that the only way to save the Earth is to kill the Brood assassin's target, the Queen Brood! Trouble is, Jean Grey will let that happen over her dead body! Another high-octane, high-quality X-Men limited series, courtesy of John (BISHOP) Ostrander and Bryan (X-MEN: PRIME) Hitch!

ON SALE AUGUST 7

DR. WHO No.242

SCOTT GRAY/MARTIN GERAGHTY/BAMBOS GEORGIOU

Featuring the conclusion to "Ground Zero," the final adventure of the Seventh Doctor! The Prime Lobri has escaped to Earth and will contaminate all of humanity—unless a vengeful Doctor administers death! Expect enhanced interest in this cult classic with Fox's Dr. Who TV movie hitting the airwaves in May!

ON SALE AUGUST 28

DISNEY COMIC HITS No.13

TBD

From Timon and Pumbaa to Woody and Buzz Lightyear, the Magic Kingdom's beloved characters leap to life monthly in DISNEY COMIC HITS!

X-MEN/STAR TREK®

SCOTT LOBDELL/MARC SILVESTRI

THE CHILDREN OF THE ATOM MEET THE CREW OF THE U.S.S. ENTERPRISE™! Marvel celebrates its 35th anniversary and Paramount celebrates "30 Years Of Star Trek" by uniting two legends of popular culture! What could possibly bring together comicdom's #1 superteam and the universe's #1 sci-fi phenomenon? Scott UNCANNY X-MEN Lobdell and Marc (Top Cow Studios) Silvestri weave a tale of galactic proportions in the crossover event of the millennium! Plus: an exclusive 16-page behind-the-scenes look at Marvel's line of upcoming Star Trek titles! The era of Paramount Comics begins now—be prepared as the combined forces of the X-philes and Trekkers boldly go in search of this historic 64-page blockbuster!

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MARVEL MEDIA

Attention Marvel Fans: Select August shipping comics will have bound-in OVERPOWER Booster Game Cards. If you play OVERPOWER be sure to pick them up. If not, then what better way to start?

SHIP SHAPE

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Next issue in Marvel Vision

- X-FACTOR's Jeff Matsuda's first Marvel interview
- The Incredible Hulk animated series
- Marvel's 35th Anniversary celebration continues
- Marvel Chronicles
- How to ink the Marvel way
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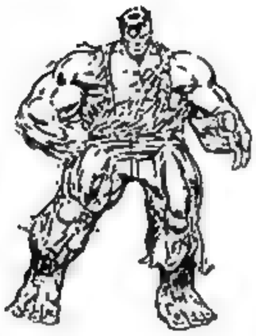

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F 122		X-Men GroupTassled Bookmark	*
F 123		Spider-Man/Villains Tassled Bookmark	*
F 124		Wolverine Tassled Bookmark	*
F 125		Spider-Man Tassled Bookmark	*
F 126		Gambit Shapemark	*
F 127		Apocalypse Shapemark	*
F 128		Storm Shapemark	*
F 129		Storm Shapemark	*
F 130		Wolverine Shapemark	*
G 131		X-Men Doorknob Hanger	*
G 132		Spider-Man Doorknob Hanger	*
G 133		X-Men Wipe-Off Memo Board	*
G 134		Spider-Man Printed Journal	*
G 135		X-Men Printed Journal	*

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COMIC IMAGES (Specify LG, XL or XXL - Add $4. for XXL)

	Quantity		Price
G 136		Storm Regular Print T-Shirt	14.99
G 139		Punisher/Over The Edge Regular Print Tee	14.99
G 142		Spider-Man/Carnage Regular Print T-Shirt	14.99
G 145		Witch Hunter Regular Print T-Shirt	14.99
G 148		X-Men Jumbo Print T-Shirt	15.99
G 151		Elektra Jumbo Print T-Shirt	15.99
G 154		X-Force Jumbo Print T-Shirt	15.99
G 157		Spider-Man (White) Super-Jumbo Print Tee	16.99
H 160		Spider-Man (Black) Super-Jumbo Print Tee	16.99

FUN DESIGNS

H 163		Spider-Man 9oz. Juice Bottle w/Sipper Top	*
H 164		Spider-Man 11oz. Juice Bottle w/Sipper Top	*
H 165		Spider-Man Snack Container w/Flip-Top Lid	*
H 166		X-Men 9oz. Juice Bottle w/Sipper Top	*
H 167		X-Men 11oz. Juice Bottle w/Sipper Top	*
H 168		X-Men Snack Container w/Flip-Top Lid	*

GOOD STUFF

H 169		Spider-Man Computer Mousepad	*
H 170		X-Men Computer Mousepad	*
H 171		Wolverine Computer Mousepad	*

HIGHLAND MINT

H 172		Uncanny X-Men #1 Bronze Trading Card	*
H 173		Uncanny X-Men #1 Silver Trading Card	*
H 174		Fantastic Four #1 Bronze Trading Card	*
H 175		Fantastic Four #1 Silver Trading Card	*
H 176		Incredible Hulk #1 Bronze Trading Card	*
H 177		Incredible Hulk #1 Silver Trading Card	*

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PLANET STUDIOS

	Quantity		Price
H 178		Daredevil Cutout Cloisonne Pin	6.95
H 179		Captain America Shield Cloisonne Pin	6.95
H 180		Iron Man Panel Cloisonne Pin	6.95
H 181		Spider-Man Cutout Cloisonne Pin	6.95
I 182		Wolverine Cutout Cloisonne Pin	6.95
I 183		Hulk Cloisonne Pin	6.95
I 184		Thor Cloisonne Pin	6.95
I 185		Punisher Cloisonne Key Ring	6.95
I 186		X-Men Icon Keyring (Blister Carded)	4.95
I 187		Spider-Man Face Keyring (Blister Carded)	4.95
I 188		Xavier's School Keyring (Blister Carded)	4.95

METALLIC IMPRESSIONS

I 189		X-Men 20 Card Metal Set	*
I 190		X-Men Metal Poster	*
I 191		Spider-Man Metal Poster	*
I 193		X-Men Tankard	*

TOY BIZ

I 194		Spider-Man: Cyber War Action Figures	*
I 195		Venom: Planet of the Symbiotes 6" Figures	*
I 196		X-Men Deluxe Mutant Monster 6" Figures	*
I 197		Incredible Hulk 6" Action Figures	*
I 198		X-Men: Weapon X Lab Playset	*
I 199		Marvel Big Time 13" Action Figures	*
I 200		Marvel Model Kits - Level 1	*
I 201		Marvel Model Kits - Level 2	*
I 202		Marvel Ghost Rider Model Kit - Level 3	*
I 203		Marvel CD-Rom: Spider-Man Vs. Venom	*
I 204		Marvel CD-Rom: Iron Man Armor Wars	*
I 205		Marvel CD-Rom: The Dark Phoenix Saga	*

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FLEER/SKYBOX

FLEER

	Quantity		Price
J 206		Marvel Motion Trading Cards	*
J 207		Fleer Flair Nascar Trading Cards	*
J 208		Fleer NBA I 1996-97 Trading Cards	*
J 209		Fleer Football 1996 Trading Cards	*
J 210		Fleer Baseball Update 1996 Trading Cards	*

SKYBOX

J 211		SkyBox NBA Hoops I 1996-97 Trading Cards	*
J 212		DC's Kingdom Come Trading Cards	*
J 213		Star Trek: The Card Game, Starter Deck Box	*
J 214		Star Trek: The Card Game, Booster Pack Box	*

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i cannot will any of those i've killed back to life. they are dead.
but why am i still plagued with their cries for mercy?
am i wrong? is murdock right?
what's happened to me?
elektra
Putting the Character Back in Comics
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